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ABSTRACT

This book is intended for foreign language teachers interested in the approaches used in Rudolf Steiner schools, and also classroom teachers who teach foreign languages. Chapters address these issues: what the language lesson is to achieve; how the language lesson differs from other lessons; lesson design; examples of actual lessons; avoiding the use of English; vocabulary development; approaching grammar instruction; using language terminology in the classroom; insisting on a complete sentence; reading instruction; classroom techniques for introducing new materials; blackboard use; homework; integrating new students; ability grouping; the class timetable; and syllabus design. A series of brief plays to be performed by students, in French and German, is also included, as is a teacher's guide to "Utopie." Contains 34 references to instructional materials and other resources. (MSE)

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# FOREIGN LANGUAGE TEACHING IN RUDOLI STEINER SCHOOLS

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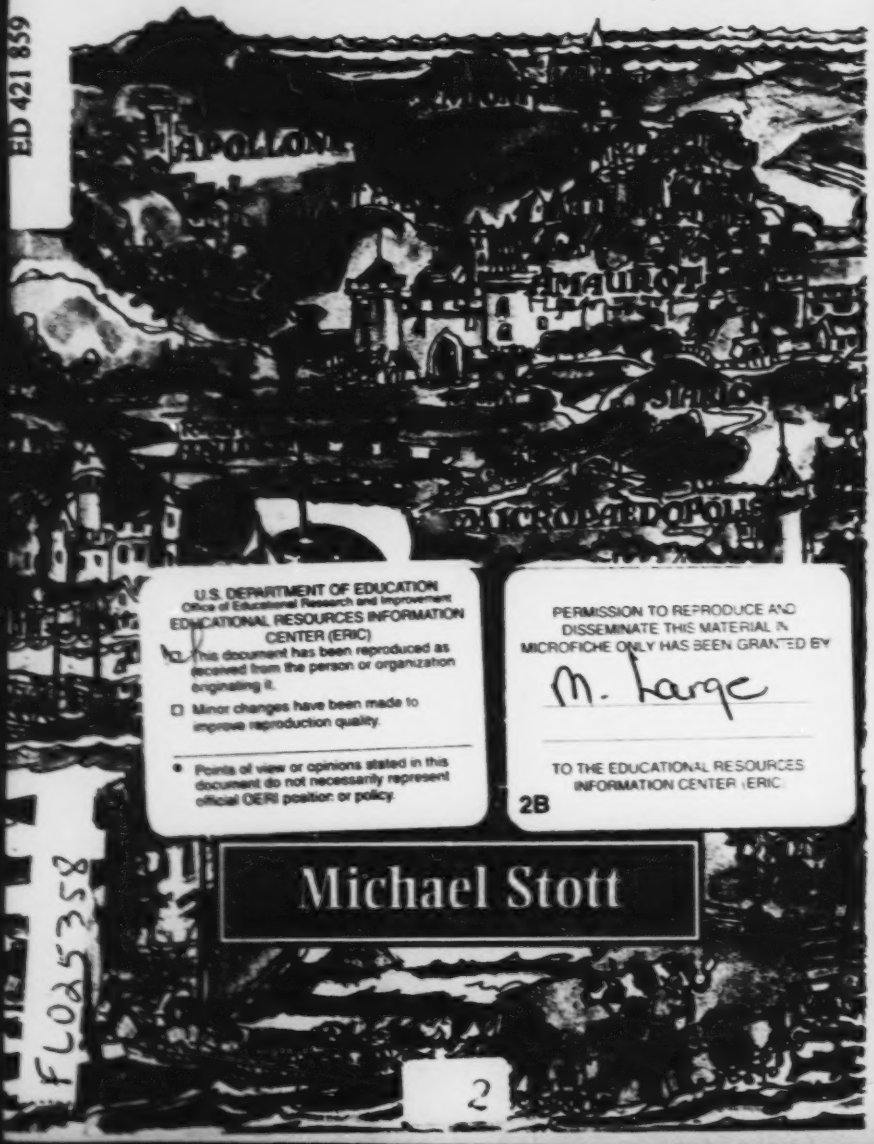

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# Foreign language teaching in Rudolf Steiner schools

## Guidelines for class-teachers and language teachers

Michael Stott

Hawthorn Press

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*The following notes are the outcome of discussions with several teachers in Rudolf Steiner Schools, and can therefore be looked upon to some degree as a joint attempt to reach some clarity about our task in bringing foreign languages to English-speaking children. Certainly the lesson transcripts on pages 12–29 would not have been possible without the teachers and pupils involved. (They were observed in the Steiner schools in Belfast, Ringwood and Gloucester.) Moreover, I should like to thank Sabine Roberts for correcting the German of the plays, and Monika MacGovern for help in compiling the curriculum suggestions and the short bibliography.*

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# *Introduction*

That the question of language teaching requires particular attention is suggested by the number of times the subject came up for discussion during meetings between Rudolf Steiner and the staff of the first Waldorf School in Stuttgart. In *Rudolf Steiner's Curriculum for Waldorf Schools* Stockmeyer devotes over four pages to quotations and comments on the question of streaming language lessons. Such phrases as 'We shall have to replan the language lessons,' or 'We must investigate whether it would be feasible to give language lessons to selected groups of pupils, rather than to the usual classes' point repeatedly to the existence of a particular uncertainty about language teaching – an uncertainty which was not cleared up during Steiner's life-time and continues today.

Rudolf Steiner was decidedly anxious about the way languages were being taught.

> The situation forces me to make reprimands ... The calamity could easily happen that, because we make bad use of our better methods, we cannot stand the competition with other schools. (21.6.22 – quoted in Stockmeyer, p. 60)

Although there is some excellent language teaching in Waldorf schools, there are also limitations particularly because of a shortage of qualified teachers and of training facilities. Often the language teacher is already committed as a class-teacher or specialist in another field, or else is someone invited in because he or she can speak the language, but who has to pick up the 'Waldorf approach' on the way.

The following pages are the outcome of a wish on the part of the Steiner Schools Fellowship to provide for language teachers some guidance. It must be emphasised that what is presented here, is not intended to be prescriptive, nor is it

all-embracing, but I hope it will lead to consideration and comment, and may be of help.

# *What are foreign language lessons meant to achieve?*

A new language teacher might well ask this question and, since no brief statement is likely to provide a satisfactory answer, he or she may fail to elicit much guidance from busy colleagues. Actually, only a willingness to investigate Anthroposophy for oneself is likely to lead to a proper understanding of what is expected in a Steiner school, but it is important to know that a definite purpose does exist.

On 22nd June, 1922, Rudolf Steiner spoke to the staff of the first Waldorf school at the Uhlandshöhe in Stuttgart, and several times in the course of his lecture he hinted to his audience that they were not managing to approach language teaching in the right way. He tried to help them out of their difficulties by pointing them in a particular direction. He offered little in the way of specific prescriptions, but he did provide one or two examples of the sort of approach to language he wanted to see. One of his suggestions was to present children of a particular age with reading passages in contrasting styles, and to draw attention to the different ways a melancholic and a choleric, for example, construct their sentences. He emphasised the importance of doing this without reference to the actual content of the passages considered. One may ask the relevance of such an exercise. Rudolf Steiner said the importance was to show *'das Moralisch-Charakterologische'*, the meaning of which becomes a little clearer in connection with another observation: a few days previously he had been at a conference in Vienna and noted how the Viennese delegates always began their speech with a conditional clause, whereas those from Switzerland or North Germany went up to the podium and let fly with an affirmative statement. Appreciation of such differences brings one into

the realm of *das Moralisch-Charakterologische*. Irrespective of what various speakers have to convey, it is their use of words which can lead us to a feeling for their stance vis-à-vis the world.

The study of contrasting styles and the comparison Rudolf Steiner makes between the speech of his Viennese and Swiss or North German colleagues is reminiscent of his injunction elsewhere that, occasionally, contrasting portraits of the same historical figure be given to pupils by their class-teacher. For instance, one Monday morning the teacher may build up in the mind's eye of the pupils an inspiring picture of Julius Caesar. The children cannot help feeling drawn to this courageous, daring individual, whose meteor-like career is studded with heroism. On Tuesday morning it would be quite in keeping with Waldorf methods if the teacher, displaying the same verve and conviction and no less faithful to the facts, were to now depict Julius Caesar as a ruthless and ambitious tyrant sweeping aside everyone and everything standing in the way of his rise to absolute power.

The dramatic nature of this sudden switching of standpoint makes it easier to investigate what is going on, and hence to appreciate the nature of the less forceful but similar exercise involving temperament in relation to style. Even though not in possession of the concept of a 'body of formative forces', 'lifebody' or 'etheric body', such as would be familiar to an anthroposophist, an uninformed but sensitive observer, by living into the contrasting images conjured up by the teacher before the class, could become aware of a consequent effect within himself. Close attention to this inner experience may well reveal that it has to do with a movement or loosening of something in the area in which habit and attitude are seated.

We must avoid being over-optimistic about our ability to effect change. But in his or her small way, our imaginary teacher is helping to facilitate human understanding – not, primarily, of the conscious sort, such as one might seek to achieve through moral injunctions, but rather by creating the flexibility required to look at things from someone else's point of view. This is what the sudden contrast is for. Evolution has

not stopped. Having travelled thus far along the path of individualisation, the beginning of which is symbolised in the legend of the Tower of Babel, our course should now be set towards reconciliation and the re-establishing of a united world. In order to do this we must develop the ability to 'put ourselves in other people's shoes'.

The foreign language teacher is working – less dramatically, no doubt – on the same area of habit and attitude referred to in the example of the class-teacher. Other things come into play, to be sure, and it would be disappointing if a Waldorf pupil emerged from several years of German or French unable to string a sentence together. But this ability to communicate verbally is only a side-effect, albeit a very valuable one, in a process designed to facilitate human understanding generally and with people of any race, nation or language, through establishing a facility for looking at the world 'through other eyes'.

Practical examples of how language learning can further this aim by allowing one to experience a different orientation towards the world are to be found in Dorothee v. Winterfeld's article *Fremdsprachen lernen – Grenzen Überwinden* in the December 1992 issue of *Erziehungskunst* (Verlag Freies Geistesleben). For example, she draws attention to the readiness with which the German language produces a noun out of any word, in contrast to English, where the verb has a similar predominance. The emphasis on substantive forms provides German with a particular gesture – one of 'pushing away'. Then again, the phenomenon in German of often placing the verb and hence the key to comprehension at the end of the clause provides a kind of schooling in patience, will-power and the building of 'thought-pictures'. One can consciously foster this, for example, by aiming to progressively lengthen the gap between the auxiliary and the past participle. The fact that it can reach humorous proportions is all to the good.

*Wer hat gestern ein Stück Brot gegessen?*
*Wer hat gestern zum Frühstück ein Stück Brot gegessen?*

*Wer hat gestern zum Frühstück ein Stück Brot und ein gekochtes Ei gegessen?*
*Wer hat gestern um halb acht Uhr zum Frühstück ein Stück Brot, ein gekochtes Ei und einen Apfel gegessen?*
*Etc.*

The pupils can then be asked to compose their own examples, and to say them out loud. This could become a regular exercise for a couple of minutes every lesson for a while.

Dorothee von Winterfeld suggests that French makes it easy for the person one is conversing with to be sympathetic and go along with what one is saying, as well as to interrupt, since the language is composed of small structural units more or less complete in themselves. The intonation, she points out, tends to carry the listener along, and its main distinguishing feature is that it places considerable stress on the end of the phrase.

This focus on the end of the phrase has a similar awakening effect to that produced by the anapest rhythm, and can have its benefits for English children. Both German and French, indeed, may be seen to offer a valuable, and complementary, training in that they demand something often lacking in English-speakers – the ability to construct substantial thought-forms (German) and sparkle (French). An effective way of getting children to step into French shoes, so to speak, is through drama. This can be simply in the form of rehearsed dialogues, either composed by the teacher, or taken from a play – Cyrano de Bergerac, for instance, or a Molière comedy. Or else one can produce a whole play – remembering, however, not to let the other aspects of the lesson suffer neglect. The delivery will have to be worked on, focusing attention on clear yet rapid speech, which through the French quality of its intonation sweeps the listener along to the lively little reveille at the end of the phrase. How often is the end of an English phrase even audible?

Elsewhere Dorothee v. Winterfeld has drawn attention to how nonsense rhymes in different languages by their sound alone, lead us to adopt a different 'soul configuration'.

Any meaning which the following verse and its English translation may have is secondary to the effect the sounds produce within us:

*Gruselett*
*Der Flügelflagel gaustert*
*Durchs Wiruwaruwolz*
*Die rote Fingur plaustert*
*Und grausig gutzt der Golz*

*Scariboo*
*The wingle wangle phlutters*
*Through widowadowood*
*The crimson fingoor splutters*
*And scary screaks the scrood*

C. Morgenstern, translation by Max Knight

Although lacking in what one might term content, the verse can enable an English child to experience something of the 'gesture' of German and through the translation, vice versa. Since literal translation is out of the question, the translator has focussed his attention on the effect which the sounds produce and has replaced the 'g', 't' and 'z' of the German with the more representatively English sounds 'w', 'l' and soft 'r'. In a similar four-line verse by Victor Hugo, the 'b', 'm', nasalised 'n' and the very different 'r' produce the impression of speed and lightness characteristic of French:

*Mirlababi mirlababo*
*Mireliton ribon ribette*
*Surlababi mirlababo*
*Mireliton ribon ribo*

An even simpler indication of how languages can differ in their 'stance' with regard to the world can be seen in the almost instinctive interjections 'ow!' in English and 'aïe!' in French. It would perhaps be no exaggeration to say that if one has managed to bring a child to really feel what it is like to respond to pain with 'aïe!' instead of 'ow!' one has gone a long way

towards achieving the aims of the foreign language lesson.

One of the delights of finding one's way into a foreign language is that one becomes aware of hitherto unknown aspects of oneself. The new medium has, as it were, set something free within oneself. This seems to be the other side of the same coin, in that while learning a foreign language can lead us to an appreciation of another's point of view, it can at the same time reveal that such a point of view is in some measure our own as well, as if the multiplicity of nations were within us as well as without. In this connection, Dorothee von Winterfeld has drawn students' attention to the existence of a poem by the poet and linguist Friedrich Rückert:

*Mit jeder Sprache mehr, die du erlernst, befreist*
*Du einen bis daher in dir gebundnen Geist,*
*Der jetzo tätig wird mit eigner Denkverbindung,*
*Dir aufschließt unbekannt gewes'ne Weltempfindung,*
*Empfindung, wie ein Volk sich in der Welt empfunden.*
*Ein alter Dichter, der nur dreier Sprachen Gaben*
*Besessen, rühmte sich, der Seelen drei zu haben.*
*Und wirklich, hätt' in sich nur alle Menschengeister*
*Der Geist vereint, der recht wär' aller Sprachen Meister.*

(With every new language you learn, you set free a spirit hitherto bound within you, and which can now come to life with its own complex of associated ideas. It reveals to you for the first time some nation's or people's way of experiencing the world. An old poet, possessing the gift of but three tongues, prided himself on having three souls. And, in truth, the genius who had really mastered all languages would contain within himself the spirits of the whole human race.)

Why was Rudolf Steiner so dissatisfied with the way foreign languages were being taught in the early days? The impression one gets from lectures and discussions is that the teachers tended to be too dry and intellectual in their approach. His emphasis on the element of *'Moralisch-Charakterologisches'*

suggests; they were approaching language rather like algebra – as a set of interchangeable symbols, – rather than as the medium for a unique encounter with the world.

Our practice of conducting as much as possible of the lesson in the foreign language and reducing translation to a minimum must go a long way towards remedying this. It is usual now for Waldorf teachers to try and bring their pupils to an appreciation of the different quality of the sounds and idioms of the foreign language. And as a sequel to the nonsense rhymes lower down, one may well find them initiating discussions with older classes around the discoveries that, for instance, of all the major tongues French manages to pack the greatest number of words into a given time, while American English the least; that the dominant vowel in Russian is 'o' and in English the formless mute 'e'; or that in French there is a perfect balance between the occurrence of vowels and consonants, while German and English use a preponderance of consonants and Italian a preponderance of vowels. It is likely that as a result of simplified travel facilities today, most language teachers have spent quite some time abroad, and have a feel for the unique character of the language they are teaching. And as the selection of actual lessons reproduced in a later section shows, a Waldorf language lesson – at least in the lower classes – is often characterised by variety, movement and the absence of English.

Another criticism was that the teachers were often incapable of teaching grammar properly, in part due to their own imperfect grasp of it and in part as a result of their failure to present it 'pictorially', in a way the children could relate to. The understanding and enlivening of grammar continues to present us with a considerable challenge, and hence several of the following pages are devoted to a consideration of this issue. But in general there are grounds for being optimistic and thinking that we are more favourably placed today for achieving the aims of language learning.

# *How is the foreign language lesson different?*

The task of inducing a largely unconscious flexibility of attitude is carried out very differently by the imaginary class-teacher referred to and by a language teacher, in that the latter has to introduce a new medium before anything vaguely approaching the emotional and intellectual appeal of the Caesar portraits can be presented. Herein lies the difficulty. The content of the language lesson runs the risk of becoming something akin to algebra, where one is replacing one set of symbols by another, a situation scarcely likely to achieve the sort of involvement which our Caesar pictures aroused. So the language teacher has to engage the pupils, yet forego the medium through which this engagement is generally achieved. In the younger classes this is relatively easy, because the element of play is still natural to the classroom, and it is this which enables the taking up of a foreign language to remain only semi-conscious, while attention is focused on activities in which speaking appears to be only incidental. Hence these early years are invaluable for laying the necessary foundation, and where they have not been laid, compromise is inevitable.

In his book *Die Lebensbedingungen des Erziehens* (Rowohlt, 1981), Christoph Lindenberg speaks of a further contrast, when he draws attention to the predominance of in-breathing during the main-lesson, a predominance of out-breathing during singing, handwork, games lessons and so forth, and of the possibility of a balance being achieved in the language lessons. Compared to what happens in the main-lesson, the taking up of new material comprises a relatively small component of a foreign language lesson. On the other hand, much more time is devoted to practising what one has learnt. There is somewhat of a balance between taking in and giving out. In

the chapter entitled *Der hygienische Schultag*, Lindenberg presents the physiological reasons why the foreign language lessons assume this mediating role and why they should, as far as possible, be timetabled for directly after the main-lesson and before any of the more physically active lessons, such as singing, gymnastics or woodwork.

# *Composition of the lesson*

The language teacher needs to exercise 'planned sanguinity'. He or she also has to have, it is true, something of the phlegmatic's imperturbable allegiance to rhythm, the choleric's eagle-eye and the melancholic's ability to act ... but planned sanguinity, above all, in that much of a foreign language lesson is composed of old dishes dressed up to look like something new, and that one needs to move fast enough to forestall that ever-ready, verbal missile with which the middle school pupil can so easily demolish all one's efforts – 'it's boring!' The best language lessons I have observed have always reminded me of a well-orchestrated concert, which the children performed and the teacher merely conducted, controlling the tempo, giving the signal for passing from one item to the next, but actually saying surprisingly little. Notes taken of some lessons observed in various British Rudolf Steiner Schools in 1993 are reproduced in the next section. An analysis shows that one item flows quickly into the next, and that a wide range of activities are gone through in a short time.

Els Göttgens, who has given so much help to class-teachers, was herself also a foreign language teacher, and has suggested making a check-list of items to be included in one's language lesson. Each half-term one can compose a new selection from this list, thus allowing some things to 'go to sleep' for a while, before being approached again later from a different angle, and ensuring that, over the year, all items have been covered. One's list might look somewhat as follows:

*Song*
*Poem*
*Speech exercise*
*Counting*
*Alphabet*

*Dialogue*
*Commands*
*Days of week, months*
*Parts of body*
*Clothing*
*Mental arithmetic*
*Proverbs*
*Spelling*
*Story*
*Reading*
*Writing*
*Dictation*
*A play*
*Shop*
*Grammar*

The fundamental arrangement of these items is determined by the threefold nature of the human being. Any good lesson will tend to cater for these three aspects of our make-up, whether the conscious aim to do so is there or not. However one chooses to designate them – 'head, heart and limbs', 'thinking, feeling and willing', or an 'intellectual' part, a 'rhythmic' part and an 'active' part, the threefold pattern is easy to adopt because it is so natural. On the other hand, it would inevitably lead to difficulties if one were to be rigid in always trying to maintain a clear distinction between the 'intellectual' part of the lesson, the 'rhythmic' part and the 'active' part, or to insist on devoting the same amount of time to each. Just as thinking always involves some degree of feeling and willing, so too in any one part of the lesson the others will be present as well, and just as the three factors combine differently in different individuals, so, too, each lesson is different.

It seems quite natural to begin the lesson with singing, reciting, counting in various ways, carrying out a familiar sequence of question and answer – in short, with a strongly rhythmic element. The effect is to bring the class together and

produce a receptive mood (although there are always occasions when nothing works according to plan!).

After this period of joint activity and interchange comes the most favourable moment for introducing whatever is new or not yet fully understood. The children must listen and concentrate. The best time, therefore, is when they are still fresh, and have been 'focused' by the previous activity. Whereas in the first part of the lesson both teacher and class were active together, now the children are – relatively speaking – passive recipients and the teacher active.

In the final part of the lesson, the children's natural tendency will be best met if they can be actively working out of themselves, as far as possible without having to take in anything new from the teacher. A good example can be seen on page 24, where the Class VI pupils are asked to do a short written exercise, based on sentences already familiar from things done earlier, and which they can accomplish on the whole without help from the teacher. The whole sequence begins again, however, just before the close of the lesson, when a satisfactory end is often achieved by singing or reciting and thus drawing the class together again with a rhythmic activity.

This pattern is organic, not contrived, and as such will have as many variations as there are lessons. Having a visitor in the class can sometimes lead the teacher to emphasise the rhythmic and active parts of the lessons in order to show what the children can do. This may explain why, in the following lesson transcripts, not a lot of time is devoted to the element of the lesson when the children are more passive. But, then again, this tends to be the case anyway, and, as was mentioned earlier, the amount of new material in a language lesson is relatively little when compared to what is given in the main lesson. In fact, the 4 minutes devoted to introducing something new in the Class IV lesson, and the 8 minutes in the Class VII lesson did not seem too short in the actual classroom context at the time. As one can see from the examples on the following pages, activity of various sorts occurs throughout the lesson. The point is not to try and apply a formula, but to

respond imaginatively to the given situation in the light of one's awareness that the three elements are there and what they mean in psychological terms and in terms of lesson content. In some measure, the mood of the children will determine the correct composition, and the teacher needs to enter the classroom capable of altering his plans accordingly as far as this is practical.

# *Some examples of actual lessons*

The following lessons were observed recently in different Waldorf schools in Great Britain. They are not reproduced here as models to be copied, but as instances of real lessons which represented successful learning situations.

## German class I & II

*Schnell, schnell, fertig machen! Sind alle Kinder schon fertig zum 'reinkommen?*

As the children enter the room, the teacher shakes hands with each and they go and sit in their places in rows. *Guten Morgen, Rachel,* etc.

1. *Wenn ihr nicht leise seid, müssen wir wieder hinausgehen.*

When all are in their places, the teacher begins to recite *Es war eine Mutter ...,* but instead of saying *Die hatte vier Kinder,* she says *sieben.*

The children immediately object with *nein.* She continues and says *Der Sommer bringt Schnee.* Again the children correct her. Next they all sing the verse.

WE ARE NOW 4 MINUTES INTO THE LESSON

2. The class counts to 20 in German, stamping their feet. This is repeated *ganz leise.*

3. The children now sit. They recite with the teacher a verse *Ach, wie langsam ...*

4. As soon as the verse is said the teacher says: *es stehen alle Kinder, die keine schwarzen Schuhe anhaben. Alle Kinder, die keine schwarzen Schuhe anhaben, gehen dort drüben.* One group forms to her left. *Alle Kinder, die schwarze Schuhe anhaben,*

*stehen auf. Alle Kinder, die schwarze Schuhe anhaben und die etwas Violettes anhaben, stellen sich mit den Kindern, die keine schwarzen Schuhe anhaben.* – This was in order to ensure that the two groups were fairly even. The two groups then formed two lines, the leaders of which stood facing each other, with the rest standing behind them. The teacher stood between the two leaders and asked them to point to whatever she said. *Zeige mir die Augenbrauen! den Rücken! das Haar!* etc. The first to respond correctly wins and stays in place. The other goes to the end of the left hand line.

WE ARE NOW 14 MINUTES INTO THE LESSON

5. The children form a circle. The teacher says: *Ich möchte, daß der Simon neben mir steht.* Simon comes and stands near the teacher. *Susan, wer soll neben dir stehen? Ich möchte, daß Jenny neben mir steht.* In this way several children swap places before they all sit down.

WE ARE NOW 17 MINUTES INTO THE LESSON

The teacher takes a shell from a basket on the class-teacher's table, and the class plays Ringlein, except that they now sing *Muschel, Muschel, du mußt wandern, von der einen Hand zur andern* while one child in the middle of the circle tries to guess where the shell is. The children pass it behind their backs and all pretend to have it. When the song stops, the child in the middle says: *Hast du den Muschel?* At one point the teacher had to ensure fair play: *Wenn du den Muschel hast, mußt du den Muschel behalten.*

WE ARE NOW 19 MINUTES INTO THE LESSON

6. *Alle Kinder gehen auf Zehenspitzen und mit Händen auf dem Kopf zu ihren Plätzen zurück.*

WE ARE NOW 20 MINUTES INTO THE LESSON

7. *Wer will uns heute eine Lügengeschichte erzählen? Bitte, hebt die Hand, wenn ihr etwas sagen wollt. Gestern gingen Sarah und ich spazieren. Was haben wir gesehen?* Helped by the teacher,

the class reconstructs a story from a previous lesson. *Was haben wir im Himmel gesehen? ... eine Teekanne ... es hat Tee geregnet ... etc. Wer ging gestern spazieren? Der Christopher. Und wer war mit ihm? Der Jonathan. Und wer war noch dabei? Der Paul war auch dabei. Da schaut der Jonathan zum Himmel. Was hat er da gesehen? Er hat einen Vogel gesehen. Und hatte der Vogel etwas im Schnabel? ... einen Brief? Als Christopher, und Jonathan und Paul spazieren gingen, da haben sie einen kleinen Vogel gesehen ... haben sie einen kleinen Vogel gesehen? Nein, einen großen Vogel. Und was hatte er im Schnabel? Einen Brief! Und ist der Vogel in den Himmel geflogen, oder auf Jonathans Kopf: auf Jonathans Kopf? auf Jonathans Kopf! Stimmt das alles? Ich glaub' euch nicht.*

WE ARE NOW 30 MINUTES INTO THE LESSON

***Points to Observe:***

1. Having a combined class had not been easy initially, but by this stage it was going well. The reason the teacher had taken to greeting each child at the door was to establish the correct mood to begin. Not all children understood everything, but it was possible to observe how the younger ones were watching and listening, wide-eyed and rather dreamy but quite absorbed in what was happening. The teacher never raised her voice, looked calm, had a quiet sense of humour and spoke only German. (On two occasions she said something to a child in English, but this was not noticed by the observer.)
2. Particularly striking was the complexity of the sentences used by the teacher and comprehended by the children. *Alle Kinder, die schwarze Schuhe anhaben, und die etwas Violettes anhaben, stellen sich mit den Kindern, die keine schwarzen Schuhe anhaben* was said slowly, but only once. The *Lügengeschichte* was also quite complex. The children's contributions were mainly in the form of single words which the teacher wove into the story, but the language she was using was what she might have used with a class of German-speaking children.
3. The children already possessed quite a large vocabulary,

which included clothing, parts of the body, directions, classroom furniture, colours, prepositions etc. One can see how, if progress continues steadily over the ensuing years, such a class will acquire considerable competence in the language.

## Class III German lesson

The children stand: *Guten Morgen, dritte Klasse! Guten Morgen Fräulein D ...*

1. The teacher begins singing and the class immediately joins in *Im Wald und auf der Heide*

2. This is followed by the poem *Die Musik Kommt* by Detlev von Liliencron. It is a rousing poem about a military band and starts with:

*Klingling, bumbum und tschingdada*
*Zieht im Triumph der Perserschah?*

It has seven verses, and the teacher stops every now and then and the children carry on (this is now the last term of the school year). After reciting, the children sit.

WE ARE NOW 5 MINUTES INTO THE LESSON

3. The teacher asks some mental arithmetic questions in German, then points to 5 four figure numbers already on the board, and asks individual children to read them off.

WE ARE NOW 9 MINUTES INTO THE LESSON

4. Next, each of these numbers is allotted to a child: *John, deine Telefonnummer ist 3126* etc. The teacher mimes dialing a number, saying it aloud. The child who was given this number answers: *Hallo.* And a short telephone conversation ensues:

*Hier Fräulein D., wer ist da? – Susan – Guten Tag, Susan. Ist deine Mutter da? – Nein, sie ist nicht da. – Danke schön. Auf Wiederhören – Auf Wiederhören.*

When three children have had a telephone conversation,

WE ARE NOW 13 MINUTES INTO THE LESSON

5. The teacher says: *Peter sagt: stellt euch auf eure Stühle!* German equivalent of 'Simon says'. When this is finished, the teacher asks a series of questions:

*Barbara, wieviele Geschwister hast du? ... Simon, wo wohnst du? ... Richard, in welcher Klasse ist dein Bruder? etc.*

WE ARE NOW 17 MINUTES INTO THE LESSON

The teacher relates a story in German, which the children have already heard several times. It is taken from *Anekdoten und Erzählungen* by Peter Hagboldt. The teacher has learnt it by heart.

7. Every now and then she stops and the children take over.

*Ein König ritt auf die ... JAGD. Auf der Jagd verlor sein Pferd ein ... HUFEISEN. Der König ritt langsam durch Wald und Feld, ... BIS ER IN EIN KLEINES DORF KAM ... etc.* Relaying each other in this way, the teacher and the class relate the story (about two pages long). On previous occasions it has been acted out.

WE ARE NOW 23 MINUTES INTO THE LESSON

8. Desks are now pushed back and the children form up in pre-arranged groups. On a signal from the teacher, one group on the left moves forward stepping in time and declaiming: *Marmelade, Schokolade kaufen Sie bei mir!*

A second group steps forward on the right: *Groben Zucker, feinen Zucker alles gibt es hier!*

This goes on with six or seven groups (it is a class of over 30) each moving in and out of each other. The class had earlier had a shop during the German lesson, and now they are practising this for presentation at a school festival.

The verse is by James Krüss (in *Bilder und Gedichte für Kinder*, Westermann Verlag). It continues:

*Weisse Knöpfe, Schwarze Knöpfe, Bänder für die Schuh.*

*Garn und Faden gibt's im Laden, Greifen Sie nur zu!*
*Vogelfutter, Markenbutter, Mehl und Fett und Grieß;*
*Große Gurken, Kleine Gurken, Sauer oder süß!*
*Tag, Herr Seemann! Tag, Frau Lehmann! Womit kann ich dienen?*
*Meine Eier Sind nicht teuer, Die empfehl' ich ihnen!*
*Grüne Seife, Gelbe Seife, Ata und Persil!*
*Kommen Sie und kaufen Sie! Es kostet gar nicht viel!*
*Geben Sie mir Diese Wurst hier und ein Viertel Quark!*
*Gern geschehen! Handumdrehen! Kostet eine Mark!*
*So geht's weiter, keck und heiter, Bis der Tag vorbei!*
*Noch im Bette um die Wette Rufen alle drei:*

The first two verses are now repeated to finish.

WE ARE NOW 33 MINUTES INTO THE LESSON

The desks are put back in place. *Nehmt eure Hefte heraus! Seht die Tafel an!*

9. On the blackboard is the following exercise:

| *bin – wohnt – ist – geht – sagt* |
|---|

1. *Hans ... in Deutschland.*
2. *Hänschen ... allein.*
3. *London ... eine große Stadt.*
4. *Ich ... der Doktor Eisenbart.*
5. *Peter ... 'setzt euch!'*

The children now complete the sentences using the correct word from the list. Most find this easy and enjoy doing it. Some are in need of help reading the words again. Orally they all seem to know the answers. Given the need to proceed from the whole to the parts, it is as well to avoid exercises which require the pupil to work with parts of a sentence in order to then arrive at the whole. But in this case the children were already familiar with the whole sentence. For instance *Hänschen klein geht allein* (no. 2) is the first line of a song which the class knew by heart. Similarly with *Ich bin der Doktor Eisenbart* (no. 4). The task here, in fact, is not to construct a whole sentence out of two parts but rather to bring a known sentence

to clearer consciousness by having to spot which word has been omitted.

The books are collected and the children stand, and finish with a song, *Der Mai.*

WE ARE NOW 45 MINUTES INTO THE LESSON

## French class IV

The lesson begins with the children standing and greeting the teacher.

1. The class sings *les douze mois de l'année.* This is followed by a game of

2. *Jacques a dit,* in which various parts of the body are referred to, as well as the carrying out of various movements.

WE ARE NOW 3 MINUTES INTO THE LESSON

*Sortez vos cahiers. Ouvrez à la page où il y a l'horloge.* (In their exercise books the children have already made a clock with moveable hands.)

One child comes out with his book and, not letting the others see, sets his clock to a time and says what it is.

*James va donner l'heure d'un train. – Huit heures moins vingt.*

The others must now set their clock to the time given. Next, the child at the front sets a time but does not say what it is. The others have to guess, and he answers with *trop tôt* or *trop tard,* as the case may be.

WE ARE NOW 13 MINUTES INTO THE LESSON.

*Fermez les cahiers et écoutez une nouvelle histoire.*

4. The teacher recites Desnos' poem *Le Capitaine Jonathan,* stopping every now and then to act something out and to embroider in French so as to get the meaning across.

WE ARE NOW 16 MINUTES INTO THE LESSON

The teacher asks a child to distribute to everyone a sheet of paper, on which a number of clock-faces have been reproduced.

5. She has on the board a similar clock without hands: *Mary, est-ce que tu pourrais indiquer la position des aiguilles quand il est trois heures et quart?* The pupil comes and draws in the hands. Now everyone uses the sheet to indicate times dictated by the teacher. When most have finished, the sheets are gathered in.

WE ARE NOW 31 MINUTES INTO THE LESSON

*Ouvrez vos cahiers ... une nouvelle page. On va dessiner un beau capitaine.*

6. *Sans parler, s. v. p. Vous allez prendre le bleu ... vous avez besoin de bleu, marron et jaune. Un peu plus calmement, s. v. p.*

The children have got out their crayons and ...

WE ARE 35 MINUTES INTO THE LESSON

... the teacher begins drawing on the board. *On fait sa veste ... là ... avec le bleu. Avec de beaux boutons dorés, regardez.* The teacher uses only French, even when asked a question in English. *Vous faites exactement comme je fais... . Les craies de Francis* (= the class-teacher), *tu sais où elles sont? ... Qui est-ce qui parle tout le temps comme ca?*

The children are all drawing quietly as the teacher finishes her picture. All through the drawing she has been saying things in French, thereby creating a French milieu, which, thanks to the quiet mood, the children are likely to have absorbed, albeit unconsciously.

WE ARE NOW 41 MINUTES INTO THE LESSON

7. The teacher now writes up *Le Capitaine Jonathan* on the board. *Pour lundi il faut finir tout le capitaine.* The teacher explains the homework in English as well. She counts to ten for them to put their things away. Song to end.

WE ARE NOW 45 MINUTES INTO THE LESSON

## Class VI German lesson

1. The class begins the lesson standing quietly and greeting the teacher.

2. After the children have sat down, the teacher asks several questions, such as:

*Welches Datum ist heute?*
*Wie ist das Wetter?*
*Wie war das Wetter gestern?*

Various answers are given fairly readily by the children – e.g.

*Es war ein bißchen windig.*
*Die Sonne schien.*

3. The teacher asks:

*Kannst du mir ein Sprichwort nennen?*

A child answers:

*Eile mit Weile.*

The teacher asks:

*Ein anderes?*

Another child answers:

*Viele Köche verderben den Brei.*

The teacher asks in English: *What does that mean?* and gets the right answer. Another proverb is given by a child:

*Lügen haben kurze Beine.*

The teacher asks:

*Kennt ihr ein anderes Sprichwort?*

After a pause one child makes a fairly good attempt at the new one introduced the previous lesson:

*Wer zuletzt lacht, lacht am besten.*

The whole class recites this, then individuals are asked to say it. The teacher:

*Ihr nehmt, bitte, euer blaues Deutschheft heraus. Schreibt mit Bleistift.*

The teacher waits until everyone is ready and listening, then dictates this latest proverb. When all have written it, she asks a pupil:

*Wie hast du 'wer' geschrieben?*

The child answers:

*Großes W–e–r.*

The teacher carefully writes this on the board, then tells the class:

*Berichtigt es, bitte.*

This little dictation correction continues with a different child spelling each new word, and always using the German pronunciation for the letters of the alphabet. Finally the teacher asks:

*Wer hat alles richtig?*

Several children raise their hands. The class is then told:

*Macht das Buch zu, bitte. Alle Hefte zu!*

The class reads the proverb from the board, and the teacher stops them occasionally to correct the pronunciation.

WE ARE NOW 10 MINUTES INTO THE LESSON

4. *Schlagt, bitte, euer Lesebuch auf Seite 17 auf!*

The children, who have everything they need for the German lesson in a folder, open their copies of *Durch das Jahr*. This is the first time the class has read this page, although the teacher has read it to them in German during the previous lesson. First

the children read it together. Then individuals take turns at reading a few sentences. As the passage involves two characters speaking as well as the narrative, three children now speak the three parts. The teacher now asks some questions about the text.

*Warum will der Mann nicht zu Hause bleiben?*

When this has been done, the teacher says:

*Schlagt, bitte, über Seite 18.*

As the children have not seen this page before, the teacher reads it first. Next the children read it, while she occasionally corrects the pronunciation. She then asks:

*Ich möchte einen Mann haben ... den Erzähler? ... Wer möchte die Frau sprechen? Wer fängt an?*

After the text has thus been read in parts, like a play, the class is told: *Macht, bitte, das Buch zu!*

WE ARE NOW 17 MINUTES INTO THE LESSON

5. *Möchte jemand zum vorn kommen?*

Several children volunteer to take part in what to them is the familiar practice of acting out what they have just read.

*John, versteck dich! Du bist das Echo.*

With very little prompting, the three children act out what they have read, speaking the lines with remarkable accuracy. They have remembered them very well. The boy playing the part of the echo introduces some delightfully gentle humour by really trying to sound like an echo becoming fainter and fainter.

6. *John, Robert und Rachel können vorne bleiben. Alle Köpfe 'runter!*

Except for the three at the front who have been doing the acting, everyone puts his head on the desk. The three then run round the classroom touching children, before returning to

the front.

*Alle Köpfe hoch, bitte!*

Those who were touched stand and ask questions in German:

*Hast du mich geschlagen, Robert?*
*Hast du mich gezwickt, Rachel?*
*Hast du mich gekitzelt, John?*

If the culprit is identified, he or she sits down. Otherwise the teacher asks the class to answer:

*Was hat Rachel gemacht?*

A child answers:

*Rachel hat Emma an den Haaren gezogen.*

When the actions of all three have been identified, they sit down and three more are chosen:

*Letztes Mal – alle Köpfe 'runter.*

The procedure is repeated:

*Simon, hast du mich geschlagen?*
*Ja, ich habe dich geschlagen.*

The last three to be out front are told to carry out some action on their way back to their places:

*Mach das Licht aus und wieder an und setz' dich wieder hin.*

WE ARE NOW 30 MINUTES INTO THE LESSON.

7. *Nehmt den Bleistift heraus!*

While the children are getting their pencils out, a sheet is handed round, which has a list of questions to be answered. The questions and answers are of the type that have just been used in the game, i.e. *'was hat John gemacht? etc.'* All the children are soon quietly at work.

WE ARE NOW 40 MINUTES INTO THE LESSON

8. *Schreibt bis zum nächsten Punkt!*

Not all the children have finished, but it is time to finish.

*Emma, sammle, bitte, die Blätter ein!*
*Alle Bleistifte weg, bitte!*
*Simon, sammle, bitte, die Deutschbücher ein!*
*John, sammle, bitte, die Mappen ein*
*Steht auf!*

To finish the class recites a verse, which then is sung as a round.

IT IS NOW 45 MINUTES SINCE THE LESSON BEGAN

## Class VII French Lesson

1. The lesson begins with the pupils standing and the usual interchange of greetings.

2. The class then sings *Chevaliers de la Table Ronde*, which is followed by the spoken exercise *Est-ce que tu m'as vu?* etc. (see p. 49).

3. Two irregular verbs are recited and then the poem *La Rose et le Réséda* by Louis Aragon.

4. The pupils now sit.

WE ARE NOW 6 MINUTES INTO THE LESSON

5. Already on the board are 5 words requiring accents. Individual children are asked to come up and put in the correct accents.

6. The teacher asks questions of some members of the class:

*Quel âge as-tu Jessica? – J'ai treize ans.*
*Bon, et quel âge est-ce que tu auras dans deux ans? – J'aurai quinze ans.*
*Très bien! Et quel âge est-ce que tu avais quand tu étais dans la première classe? – J'avais sept ans.*
*Excellent! Martin, quel âge auras-tu l'année prochaine? … etc.*

WE ARE NOW 9 MINUTES INTO THE LESSON

7. On the board are two lines from Molière's *Les Femmes Savantes*. These two lines also occur in a passage from the play which the children have already copied into their books and which they are now asked to find. The teacher had in a previous lesson explained the story in English and enacted the short scene.

Three volunteers take parts and read the passage (about 20 lines). The teacher explains that in French poetry reading the mute 'e' must be given its full value before a consonant and then asks the class to find how many syllables there are in the line: *Vite, sortez friponne allons, quittez ces lieux.* He marks off and numbers the syllables. The same is done with the next line: *Et ne vous présentez jamais devant mes yeux.* In each case there are twelve syllables, and the teacher tells the class that this type of line is called the alexandrine.

WE ARE NOW 17 MINUTES INTO THE LESSON

During the break before the lesson the teacher had neatly written up the following ten sentences on the board:

1) *Le mouton a mangé l'herbe.*
2) *Le serpent avalait le fauve.*
3) *Nous travaillerons demain.*
4) *Vous êtes arrivé à l'heure.*
5) *Est-ce qu'ils ont fini?*
6) *Tu finiras à 2 heures.*
7) *J'avais dessiné un mouton.*
8) *Il répéta la question.*
9) *Je ne te crois pas*
10) *Elle a un mouton.*

8. The sentences are read aloud by individual children, then volunteers are asked to come up and indicate by placing initials by each sentence which tense the verb is in, e.g. P. C. = passé composé, P. S. = passé simple.

WE ARE NOW 21 MINUTES INTO THE LESSON

9. The teacher spends a couple of minutes talking about the previous homework, which involved answering some questions on a page of *Le Petit Prince*. He refers the class to words given the previous lesson for their vocabulary books, and asks them to turn to page 26. He reads the short Chapter VI (one page) and asks individuals to read a few lines each.

WE ARE NOW 37 MINUTES INTO THE LESSON

10. The teacher now asks some questions about the passage and about earlier chapters:

11. *Comment était la vie du petit prince? Quelle était sa seule distraction? Pourquoi est-ce qu'on peut voir le coucher du soleil très souvent chaque jour? Quelles étaient les graines terribles qui menaçaient la planète? etc.* The pupils are now asked to hunt for particular words in the text: *Cherchez un verbe au passé simple, à l'imparfait, ... etc. Cherchez le nom d'un pays. Cherchez un adverbe ... etc.*

WE ARE NOW 45 MINUTES INTO THE LESSON

All stand: *Au Revoir*

***Points to Observe:***

1 *Form*

The lessons were well ordered, with a clear beginning and end, and followed a pattern that the children were obviously familiar with. It must be borne in mind, of course, that all these lessons were observed in the second half of the year, when a routine had been well established. There was very little – and in some cases no – calling out of turn. The teachers never raised their voices. They were alert but calm and always spoke politely to the children. It must be said that all the teachers in these sample lessons were experienced.

2 *Quality*

Whatever was done was done well. For instance, it was not enough for Class VI to just read the new proverb aloud; the pronunciation had to be worked on. Again, the teacher of the Class VII had taken great care over the way the exercise had been written on the board.

3 *Economy*

No time was wasted. Because it was well established that only German or French were to be spoken, there was little temptation to indulge in idle chatter. The teachers themselves were fairly sparing of their words. Wherever possible several activities were practised with each component of the lesson. For example, the learning of proverbs in Class VI also involved comprehension, dictation, spelling and the use of the German alphabet. The children returning to their places had to carry out a command on the way and say what they did. In the Class I/II lesson, the teacher noticed that two children were not paying attention, so in order to separate them without drawing attention to it, she began the little game which involves swapping places. Notice also the way she achieved two even groups in item 4.

4 *Variety*

Although done thoroughly each lesson component was quite short, the longest being item 6 in the Class VI lesson (13 minutes), and item 10 in the Class VII lesson (16 minutes).

5 *Rhythm and Repetition*

The only completely new material was the Desnos poem in Class IV (4 minutes), and the explanation of the alexandrine in Class VII (8 minutes, although this also included a good deal of repetition). New material, in the sense that additions were made to something already begun, occurred in Class I/II in the latest *Lügengeschichte* (about 5 minutes); Class VI, with the continuation onto page 18 of *Durch das Jahr* (about 10

minutes in all); and in Class VII with the continuation of *Le Petit Prince* (about 20 minutes). For the rest, the lessons were made up of familiar material, presented with enough variation to keep the children's interest. The sequence of lesson components ensured a good balance between concentration and relaxation, between passive and active involvement.

6 *Writing*

The lessons in Classes III, IV, VI and VII all contained a written exercise towards the end. This seemed to provide a tangible conclusion to the work done orally, bringing it to consciousness and giving the children a satisfying proof of their progress. This was particularly noticeable in the Class VI item 7. The exercise was based on material which was very familiar. Those who needed could check their spellings against those in a corrected exercise of the previous lesson, in which the phrases needed had already appeared in a slightly different context. Without it being referred to, the children had practised various points of grammar, through the teacher insisting on a full sentence being used in answers. For example:

*Hast du mich geschlagen?*
*Nein, ich habe dich nicht geschlagen.*

Since the children are used to producing such phrases, it will be an easy matter to follow the written exercise with further ones focusing on, say, the past perfect tense, word order, pronouns or the negative.

# *Avoiding the use of English*

In all the examples given very little English was used, particularly with the youngest classes. However, in all these cases the teacher and the class had had time to establish a routine. If one is taking over a class for the first time, one may initially need to use more English than one would wish. An introduction which has proved effective is to begin with one part of the lesson in the foreign language and to gradually extend it. For example, one can tell the children at the beginning of the lesson 'I am going out, and when I come in I'll try and speak only French/German. But if you listen carefully, you'll be able to understand, even if you've never heard any French/German before.' Alternatively, this can be said at some point during the preceding main-lesson, if the class-teacher agrees. There may be a few other preliminary remarks one could make, so that the class has something to look forward to and think about beforehand. The effort expended on speaking for a few minutes in the main-lesson will be well rewarded.

On entering, one begins with the usual greeting, which one can by gesture invite the class to repeat, giving your name. Show immense delight when one or two or more realise what you want and return the greeting. Have a very short, simple verse to say to the children, or a very simple song. Indicate they are to repeat the individual words now, and give lots of encouragement – *Sehr schön Katherine! Très bien, Robert! Jetzt alle zusammen! Maintenant tous ensemble!* – Carry them along with your enthusiasm, even though it has only been invented for the occasion. *Setzt euch! Asseyez-vous!* – a gesture makes this clear.

Place, say, three pieces of chalk, red, yellow and blue, where they can be seen. Lift them in turn and give the colour several times. Then hold up, say, the red and ask 'is it blue?' The tone of voice will be enough to make the question clear. (Imagine

you are a stall-holder trying to get something across to a foreign tourist). Now invite a child out. *Susan, komm her, bitte! Mary, viens ici, s'il te plaît!* A gesture makes it perfectly clear to them that they are to come out.

*Susan, zeig' mir, bitte, die blaue Kreide, die BLAUE Kreide. Mary, montre-moi, la craie bleue, s'il te plaît – la craie BLEUE.* Repeat the question in various ways until it is understood. I have never known a child to fail, and one can help with hints given through gesture, but if it should happen, show no dissatisfaction. On the contrary, thank the child politely. Others by now will be keen to show they can do it. Depending on the class and one's ingenuity, one can carry on doing this and similar simple activities, expressing amazed delight (but it must not appear in any way condescending or mocking) whenever the right response is given, before lapsing into English.

This can be the beginning of an established pattern of always starting the lesson in the foreign language. The time spent using the foreign medium can be gradually extended, and coming at the beginning, it is easier for the children to manage – they are fresher, and they know that the relief of English is coming! When it comes to more complicated lesson components, some explanation in English will no doubt be required initially, but if one makes a point of giving the explanation or instructions, as far as possible, in both languages, English can be dropped once the pattern has been established. The secret lies in establishing the routine, so that the children respond automatically to instructions as to something very familiar and having clear associations. This can be built up only gradually.

# *Vocabulary*

Christoph Lindenberg, (*op. cit.*) has pointed out that if 5 new words are introduced each lesson, a vocabulary large enough to permit a wide range of experiences within the foreign language can be built up in a few years. This may appear a small thing to achieve, but in practice it presents an interesting challenge. It is not simply a matter of five new words being copied down each lesson. In itself, that would be of very little value. The challenge lies in gradually incorporating the new words into the verbal habits of the class, by constantly focusing on them from different angles. As far as possible direct translation should be avoided. If we wish to 'look at Caesar' from a different standpoint, so to speak, we must live fully into Tuesday's portrayal while forgetting meanwhile the picture conjured up on Monday. And, indeed, 'Baum' and 'tree' are about as different as the Monday Caesar and the Tuesday one.

One's own inventiveness can be relied on to meet this challenge. For example, one might hit on the idea of giving the pupils a jumbled selection of ten words – five fairly new ones and five from lessons earlier in the term. The selection has been so devised that half the words are, say, animals and half are items of classroom furniture, and the task is now to sort them out into the two categories. Other divisions might be: fruits and vegetables, opposites (e.g. *'kalt' – 'heiß', 'klein' – 'groß', etc.)*, male and female, things found indoors and things found outdoors ... The possibilities are endless. Vocabulary and grammar can be exercised in this way together, by asking for words to be sorted into singular and plural, into genders, into cases, into verbs and nouns, adjectives and adverbs etc. The point of this approach to vocabulary learning is that the words are approached 'on their own terms', as it were, and not in terms of a supposed English equivalent. When presented for the first time with such an exercise and

told that it was not necessary to translate the words, but simply to put them in the right list, one class six pupil commented knowingly: 'Yes, but to do that, you need to know what the words mean.' Which is, of course, true, and exercising vocabulary in this way is no less of a scrutiny that the more conventional one.

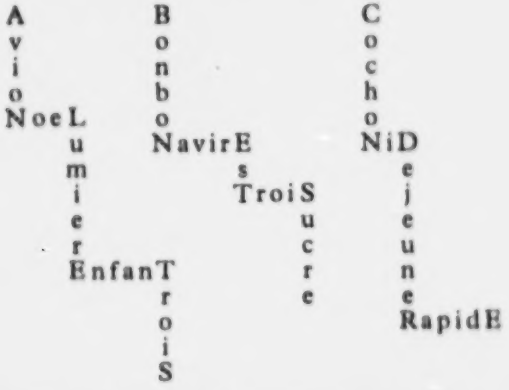
An effective vocabulary game involves distributing pieces of plain card to the children, on which they are asked to draw a specified picture – one a house, perhaps; another a dog, etc. On another set of identical cards they write in capitals the name corresponding to the picture. The cards are all collected in, and before the next lesson the teacher can correct or improve as need be. The following lesson the cards are distributed, face down onto the children's desks, but so that no picture is accompanied by its corresponding word. The teacher asks a child to begin. This means that he or she must tell another member of the class: *Zeig' mir deine linke Karte! Montre-moi ta carte à gauche!* or the right-hand card, whichever the one calling chooses. The aim is to now guess who has the word or picture corresponding to what has been shown. So the next step is to ask another child to show one of his cards, or else to show one of one's own. Allow only three or four turns each lesson, otherwise it takes up too much time.

The children always enjoy seeing pictures drawn by their teachers. One can take advantage of this in rhymes like the German or French equivalents of *The House that Jack Built*, in which a list of objects is repeated. One can draw each item on a card big enough to be appreciated from the back of the class, and perhaps covered with cling-film or a plastic cover to help protect it. Initially one can just recite the verse and show the pictures, which will usually be enough to hold the children's attention. A later variation would be to have the cards distributed, so that those holding them can raise them each time their item is mentioned. Another would be for just two or three children to have all the cards and to raise them appropriately. By this time, the class will have begun, almost without realising it, to say the verse with you, and it will soon be possible to stop

when the items are about to be mentioned and see if the children can name them. When the names are thus becoming quite familiar, jumble the cards, hold them away from the class so that no one can see the top card, and ask what it is, making sure that a full sentence is used each time for the question. Some children will be keen to take the teacher's role in this game, but, again, they must use complete sentences when answering.

English meanings will often have to be given. But the encounter with the words is different if one does so only when really necessary and almost as an aside. If the habit of this approach has been established, an encounter with a new, foreign word evokes quite a different inner activity. Rather than looking for a translation, one tries to relate it to what one has already learnt and thereby stay within the foreign language.

A little vocabulary game for the end of the lesson is to divide the class into teams. Each team is given a letter, and using that as the starting-point, builds a cross-word.




The group with the most correctly-spelt words wins.

# *Approaching grammar*

## What Lies in Grammar?

> It is particularly necessary for children of over twelve to be made conscious of what lies in grammar (*Practical Advice to Teachers*, lecture 9, p.130)
>
> You cannot teach a foreign language in school without really working at grammar, both ordinary grammar and also syntax. (*ibid*)

There can be no doubt about the importance of grammar in Waldorf pedagogy. The difficulty lies in the 'how'. It is only quite recently that language specialists within the Waldorf movement have begun to study this question intensively and to publish their findings (mainly in German). One can perhaps appreciate the delay if one considers the seminal nature of the indications which Rudolf Steiner himself gave. These are to be found mainly in the above lecture cycle. As an example of what lies in grammar he refers to the 'subjectless sentence' and points out that 'we enter linguistic realms about which philosophers have written a great deal'. (*ibid*, p.132) We are not accustomed to expect a study of grammar in the class-room to involve philosophy, psychology and a consideration of the human condition. But by his choice of example Rudolf Steiner is suggesting this is precisely what 'lies in grammar'. How we are to go about this daunting task is for us to work out. Once one has been shown the way by such people as Erika Dühnfort, it is possible to appreciate the educational potential as well as the satisfaction to be gained from a study of grammar in this way. But to some extent the language teacher is always dependent on the amount of ground the class-teacher has been able to cover effectively.

## The need for working with the class-teacher

Bringing to consciousness what has initially been practised unconsciously strengthens the forces of the will (see Rudolf Steiner's Lecture 4, *Study of Man*) and this provides the rationale for the study of grammar. The main difficulty one is likely to encounter in trying to teach the grammar of a foreign language is the pupils' ignorance of English grammar. Most teachers find it necessary to explain grammar points in English, but ideally one should be able to limit this to aspects of grammar which are different or not met with in English. For instance, the children should be able to recognise quite easily what they have already learned in English as subject-verb-direct object, main clause and subordinate clause, various tenses etc., and experience some pleasure in being able to do so. Much depends, therefore, on the way English grammar has been taught and on the subsequent collaboration between class-teacher and language teacher.

## Tying-in with the work of the class-teacher

The initial step is to find out how various aspects of grammar have been approached already. The class-teacher will have begun in Class III, because it is at this stage that the children first develop an awareness of the subject-object dichotomy in their experience of the world. Since it is now natural for the child to sense this division into 'I' and 'Not-I', the harmonious unity of fairy-tale and fable is left behind, and attention is focused on what is 'out there'. Among the phenomena encountered is language itself. This is also a time in the young child's life when confidence can be shaken in the worth of what he meets as this 'outer world'. The curriculum takes this into account by showing how valuable and useful are the activities of the adult world through archetypal professions like farming

and building. Unconsciously, a sense of the rightness of things is built up in the child. Realising that words, too, have their proper place and function can be similarly reassuring.

The first question to ask oneself when introducing grammar is 'what is the smallest linguistic unit?', since our principle is to move always from the whole to the parts. The answer must be 'the sentence', and so the first point of grammar the children may learn is the way one sentence is separated from another. The verb will probably be singled out next, since no sentence, strictly speaking, can exist without one. Following this will be other parts of speech, so that, when the foreign language teacher comes to tackle grammar in Class IV, the children ought to be familiar, in the mother tongue, with basic punctuation, verbs, nouns, possessive adjectives, adverbs, articles, prepositions, as well as possess an understanding of some of the tenses. It may be necessary, however, for the language teacher to remind the class-teacher to continue regular practice of these with the children, and not to forget about them once they have been introduced.

## An approach to tenses

The triad of past, present and future will have been introduced by the class teacher in Class III. He or she may well have used the picture of the three Norns from the Norse myths, giving each a different colour, as, for example:

Skulda – red (future), Verdandi – yellow (present),
Urda – blue (past).

One should, then, be able to refer back to when the children met this triad. Also, in Class IV, the pupils should have been shown how the imperfect (continuous) past differs from the perfect past. But it is not so likely that the class-teacher has succeeded in doing this, or, at least, in keeping the understanding of the difference alive in the children. For this reason we include the *Four Tenses*, a eurythmy 'play', which is closely

modelled on *Der Mensch im Strome der Zeiten* on page 153 of Martin Tittmann's book *Deutsche Sprachlehre der Volksschulzeit* (Verlag Freies Geistesleben, Stuttgart, 1962). It was performed on the stage very successfully at Wynstones with a Class IV, one half of the class reciting the words while the other half performed the eurythmy, and then swapping over. It may well be possible for a language teacher to do it in the original German, but otherwise one could try and interest the Class IV or V teacher and the eurythmy teacher in it, in order to have a concrete experience to build on later. The play may be too young for Class VI or VII, however, in which case I have found the following simple picture very successful: to begin with one can instigate a discussion of past, present and future and ask how long the present lasts. Eventually one can arrive at the idea of the present as the point where past and future meet. Such philosophical considerations are an essential aspect of grammar. One can then proceed to investigate the many ways we can express past action.

In her excellent book *Sprachbau als Kunstwerk* (pp.161 *et seq.*) Erika Dühnfort presents an interesting approach to tenses. She points out how actual usage often contradicts the abstract patterns borrowed from Latin grammar. The qualitative value of a verb form can sometimes override its relation to time. For instance, 'has come' would be classed as perfect past according to the pattern taken over from Latin. But in the sentence: Let me know when he has come, 'has come' refers to a future event. However, we instinctively use it because of the sense of completion which it conveys and which is here more important than the question of time. The kind of exploration of tenses suggested by Erika Dühnfort goes beyond the scope of a brief language lesson, but class-teachers may be willing to incorporate it into the main-lesson. Ask a colleague what the difference is between 'I came, I saw, I conquered' and 'I have come, I have seen, I have conquered' and it will become obvious what fun can be had by asking a class to take a passage and rewrite it in a variety of tenses.

It is possible to give only a few examples of how one might bring colour into one's teaching of grammar, and, indeed, the effectiveness of anything is greatly enhanced if it is the teacher's own invention. But the teacher of German can find some very useful material to work with in Alfred Bauer's *Sprachspiele für Kinder* (J. CH. Mellinger Verlag, Stuttgart, 1985). For example, as an introduction to working with the completed past, the present and the future, I have found the following little humorous verse very effective:

*Knödel haben wir gestern gehabt;*
*Knödel haben wir heute;*
*Morgen werden wir Knödel haben*
*hei – das ist eine Freude!*

One can invent one's own French equivalent. For instance:

*Nous avons mangé hier des côtes de porc;*
*Nous mangeons aujourd'hui des côtes de porc;*
*Demain nous mangerons des côtes de porc.*
*O la, la, qu'est-ce qu'on les adore!*

There are various ways one can play around with this: asking children to recite it individually, but replacing *Knödel* with another food of their choice; by pretending to elicit information you did not know before – *John, was hast du gestern gehabt?* ... ; the words *morgen, heute, gestern* can be then used as identification signs for the tenses until their intrinsic forms have become more familiar. The essential point is that, to begin with, an image is needed, not an intellectually formulated rule. The rule should only be crystallised out once the practice it refers to has become familiar.

## Grammar rules

The fact that one leaves the discovery of the rule until this point does not imply that the activity can be neglected:

> '... once the rules have been discovered and recognised, they should be memorised thoroughly ... The ego devel-

opment can be strengthened by the children grasping grammatical rules.' (Rudolf Steiner, quoted in Stockmeyer, p.65)

# *'Detective work'*

At a recent language conference one of the participants, who had travelled to Japan without knowing a word of Japanese, described how the first insight came when, within the as yet undifferentiated flow of sound, she began to identify verbs. She realised they must be verbs because the endings changed according to the user. She stressed that this first step into the language was through identifying the function rather than the meaning of words.

Approaching grammar as 'detective work' is easier and more natural than learning a rule and trying to apply it. If, as in the case above, one knows what a verb is in English, it can be something of a game to track it down in a series of foreign sentences. For children it can be made easier by colouring nouns, verbs, adjectives etc. differently beforehand. Assuming that the pupils already know the English equivalent, one can often adopt the following sequence when introducing a point of grammar.

1. Using material which is otherwise familiar, present a dialogue, an enacted scene, a reading passage, a conversation etc., in which the point to be discussed occurs in a straightforward form. As far as possible this should be an activity which can stand on its own and serve other purposes too, such as pronunciation practice or introducing a bit of humour.

2. Ask questions about elements of the passage etc., which the children already know. For instance, if one is wishing to introduce the pluperfect tense in French, ask the pupils to identify verbs in the tenses they can already recognise.

3. Depending on the item and its complexity, it might be appropriate, having focused on the text etc. in this way for a while, to go through it again and ask questions related to meaning.

4. If some children now spot what it is you are aiming at, so much the better. Otherwise one can now draw attention to its presence.

5. Instead of immediately giving a rule, one can now begin the 'detective work'. In the case of the example given, tracking down pluperfect forms and comparing them to others can become a small lesson component for several weeks, if necessary, before one leads the pupils to the discovery of the rule – in this case: 'the relevant part of avoir or être in the imperfect form is followed by the past participle of the verb in question'.

6. Regular practice.

'Detective work' can be used for any point of grammar. Here is an example used with a Class VIII to arrive at the correct position of the object pronouns in French. The pupils were already familiar with the speech exercise devised, I believe, by Uwe Jacquet, and which goes like this:

*Est-ce que tu M'as vu?*
*Est-ce que tu M'as parlé?*
*Est-ce que tu Me l'as donné, mon porte-monnaie?*

*Est-ce que je T'ai vu?*
*Est-ce que je T'ai parlé?*
*Est-ce que je Te l'ai donné, ton porte-monnaie?*

(and so on for all persons singular and plural).

The following dialogue was written up on the board in two colours, one for each of the two speakers, and two different pairs of children read it in turn as a scripted conversation, after which the piece was copied down. In the next lesson it was read by two different pairs and in subsequent lessons the exercises were gradually gone through.

## QU'EST-CE QUE TU EN AS FAIT?

Conversation *au sujet d'un stylo disparu*

| | |
|---|---|
| **Jeanette** | *Est-ce que tu as pris mon stylo?* |
| **Jean** | *Oui.* |
| **Jeanette** | *Donne-le-moi, s'il te plaît.* |
| **Jean** | *Je ne l'ai plus.* |
| **Jeanette** | *Qu'est-ce que tu en as fait?* |
| **Jean** | *Je l'ai donné à la soeur de Robert.* |
| **Jeanette** | *Et pourquoi est-ce que tu le lui as donné?* |
| **Jean** | *Parce qu' il lui a dit, 'prenons-le-lui! Il sera utile.'* |
| **Jeanette** | *Et qu'est-ce qu'elle y a dit?* |
| **Jean** | *'Non, ne le lui prends pas!'* |
| **Jeanette** | *Et alors?* |
| **Jean** | *J'ai dit, 'non, ne me le prends pas!'* |
| **Jeanette** | *Est-ce qu'il te l'a pris, quand même?* |
| **Jean** | *Je lui ai dit, 'donne-moi vingt francs!'* |
| **Jeanette** | *Est-ce qu'il te les a donnés?* |
| **Jean** | *Oui, il me les a donnés, donc je le lui ai donné.* |
| **Jeanette** | *Donne-les-moi, alors!* |

**Exercice 1**

1. *Cherchez une phrase qui soit à l'impératif.*
2. *Cherchez une question qui soit une phrase entière.*
3. *Cherchez une phrase ayant le verbe au négatif.*
4. *Cherchez une phrase où le verbe soit à l'affirmatif.*
5. *Cherchez une phrase où le complément direct se trouve avant le verbe.*
6. *Cherchez une phrase où le complément direct suive le verbe.*
7. *Cherchez une phrase où le complément indirect précède le verbe.*
8. *Cherchez une phrase où le complément indirect suive le verbe.*
9. *Cherchez une phrase où le complément direct et le complément indirect soient tous les deux avant le verbe.*
10. *Cherchez une phrase où les compléments direct et indirect se trouvent ensemble après le verbe.*

**Exercice 2:** *Répondez avec une phrase entière!*

1. *Qui a pris quoi à qui?*
2. *Qu'est-ce que Robert a donné à Jean?*
3. *Qui a demandé de l'argent à qui?*
4. *Qui a donné de l'argent à qui?*

**Exercice 3:** *Remplacez les substantifs dans les réponses que vous avez donné aux questions de l'exercice no. 2 par des pronoms.*

**Preliminary observations**

1. Questions 5 to 10 cannot be tackled, unless the pupils can already identify direct and indirect objects. By Class VII they should.

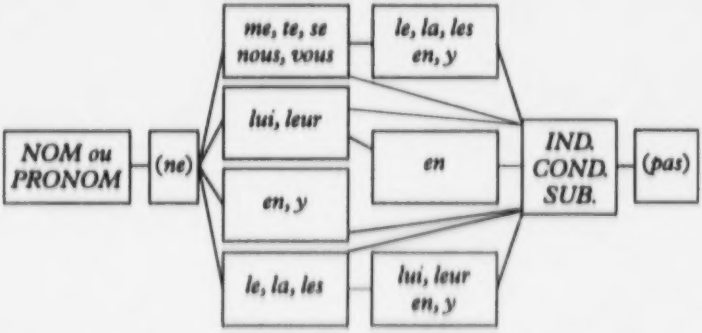
2. All the exercises were done first together, before being done individually. They can be done in class or for homework, and where conditions are favourable, in small groups in which the quicker children can help the others.

**The Search**

The real difficulty is not manifest at first. Despite differences in the verb used in answering exercises 2 and 3, in exercise 3 the sequence of object pronouns can be taken directly from the text – i.e. No. 1= *le lui*; No. 2 = *les lui*, No. 3= *le lui* and No. 4 = *le lui*. The class was already familiar with *le, la, les, lui* etc. as object pronouns. The question was to find their correct position in the sentence. But even finding just this out is quite a complex task, and hence should not be rushed. At first glance it looked clear to the children: the direct object precedes the indirect object and both precede the finite verb (another presupposition! i.e. that the pupils know a finite verb when they see one). Now, it would elicit the wrong response, if at this point the teacher simply pointed to line 12 – *ne me le prends pas!* – or to the last line – *donne-les-moi!* – and said 'aha, yes, but here it's the other way round!' The children could be excused for giving up. No! What they have discovered is true as far as it goes and they should be given due acknow-

ledgement of this. So this part of the lesson could be brought to a conclusion with drawing into the grammar books the following diagram, but only filling in what the children have so far discovered.

1. *Sujet* 2. *Complément* 3. *Complément* 4. *Verbe*




It is taken from page 407 of *A Dictionary of Modern French Usage* (Bonnard, Leisinger, Traub. – Oliver & Boyd, Edinburgh). An accompanying table on the same page gives a similar kind of pattern for the affirmative imperative (not reproduced here).

If one looks at the completed tables, they appear rather bewildering. But by using the form – and it can be made colourful and pleasing to the eye – as a frame for gradually recording one's findings over a period of several lessons, it can become something meaningful. A simpler entry might look like this:

The object pronouns + *y* and *en* go BEFORE the verb in the following order:

| 1. | 2. | 3. | 4. | 5. |
|---|---|---|---|---|
| *me* | *le* | *lui* | *y* | *en* |
| *te* | *la* | *leur* | | |
| *se* | *les* | | | |
| *nous* | | | | |
| *vous* | | | | |

**EXCEPT in the IMPERATIVE AFFIRMATIVE, when they go AFTER the verb in this order:**

| 1. | 2. | 3. | 4. |
|---|---|---|---|
| *-le* | *-moi** | *-y* | *-en* |
| *-la* | *-toi** | | |
| *-les* | *-nous* | | |
| | *-vous* | | |
| | *-lui* | | |
| | *-leur* | | |

***me* and *te* are not changed to *moi* and *toi* after an imperative affirmative if followed by *y* or *en*. N.B. Pronouns following a verb are joined to it by hyphens.**

**Eventually one can crystallise out a very simple rule: *All object pronouns precede the verb, except in an affirmative command. The order of pronouns is according to the table.***

**This way of dealing with a question of grammar is certainly slow, but more interesting and effective than simply presenting the children with the task of learning and applying a rule which appears 'out of thin air'.**

## A German example

**As a German example, let us take the search for the rule governing the passive voice in Class VI or VII, using a similar arrangement of a slightly humorous dialogue, followed by exercises focusing on various aspects of the text, namely meaning, grammar points already familiar and the point finally at issue.**

### DIE LÖSUNG EINES KONFLIKTES

**Monika** *Bitte, hier muß gefegt werden.*
**Hans** *Aber hier wird ein gekochtes Ei gegessen.*
**Monika** *Das Ei hätte eben früher gegessen werden sollen.*
**Hans** *Das Eßzimmer könnte doch später gefegt werden, nicht wahr?*

**Monika** *Du wirst unhöflich, nicht wahr?*

**Hans** *Ich bin nie unhöflich. Ich möchte nur wissen, warum die Küche nicht zuerst gefegt werden kann. Bis du zurückkommst werde ich mein Ei gegessen haben.*

**Monika** *Die Küche ist schon gefegt worden und es wird spät. Es ist schon halb zwölf.*

**Hans** *Bei uns zu Hause wird das Frühstück immer um halb zwölf gegessen.*

**Monika** *Hier aber nicht. Das Ei muß draußen gegessen werden.*

**Hans** *Nein, es wird hier gegessen.*

**Monika** *Hier wird aufgeräumt! 'Raus mit dir! Ich werde böse!*

**Hans** *Ich werde hungrig, und mein Ei wird kalt. Empfindest du kein Mitleid?*

**Monika** *Mitleid? Mit dir? oder mit dem Ei?*

**Hans** *Wieso, mit dem Ei? Was ist ihm passiert?*

**Monika** *Das arme Ei wurde in kochendes Wasser geworfen und bald wird es gegessen werden.*

**Hans** *Selbstverständlich. Soll das Mitleid erregen?*

**Monika** *Dieses Ei wurde von einer harmlosen mütterlichen Henne gelegt.*

**Hans** *Natürlich. Alle Eier werden von Hühnern gelegt.*

**Monika** *Und warum hat die Henne dieses Ei gelegt?*

**Hans** *Vielleicht hat jemand ihr gesagt, daß ich zum Frühstück ein gekochtes Ei essen wollte?*

**Monika** *Was aber wollte die Natur mit diesem Ei? Kommt nicht naturgemäß aus einem Ei ein Küken?*

**Hans** *Das ist richtig. Daran hatte ich noch nicht gedacht. Schade, daß ich es essen muß.*

**Monika** *Ein schönes Küken mit goldenem Flaum bedeckt.*

**Hans** *Es tut mir Leid.*

**Monika** *Mir auch.*

**Hans** *Ich könnte vielleicht der Henne das Ei zurückgeben?*

**Monika** *Gute Idee.*
**Hans** *Ich sage ihr: 'Verzeihung' und gebe ihr das Ei zurück.*
**Monika** *Schön! Auf Wiedersehen!*
**Hans** *Auf Wiedersehen!*
**Monika** *So ... Hier kann endlich gefegt werden!*

**Übungen**

A. *Beantworte folgende Fragen:*

1. *Wer möchte das Eßzimmer fegen?*
2. *Warum kann sie es nicht fegen?*
3. *Warum verläßt Hans endlich das Eßzimmer?*
4. *Wie spät ist es?*

B. *Finde im Lesestück:*

1. *ein Tätigkeitswort im Präsens.*
2. *ein Tätigkeitswort im Imperfekt.*
3. *ein Tätigkeitswort im Futur.*
4. *ein Tätigkeitswort im Perfekt.*

C. *Welche Sätze im Lesestück könnte man durch die folgenden Sätze ersetzen?*

1. *Ich möchte, bitte, das Zimmer fegen.*
2. *Aber, ich möchte ein gekochtes Ei essen.*
3. *Ich habe die Küche schon gefegt.*
4. *Du mußt das Ei draußen essen.*
5. *Du hast das arme Ei in kochendes Wasser geworfen.*
6. *Eine harmlose, mütterliche Henne hat dieses Ei gelegt.*

D. *Finde im Lesestück die deutschen Worte, die Folgendem entsprechen:*

1. I am becoming angry.
2. I am becoming hungry.
3. You are becoming impolite.
4. My egg is becoming cold.
5. Breakfast is eaten at 11.30am.

6. But this room is being tidied.
7. All eggs are laid by hens.
8. This egg was laid by a harmless, motherly hen.
9. And soon it will be eaten.
10. The egg must be eaten outside.

E. *Finde im Lesestück 5 Sätze im Passiv.*
F. *Ins Passiv Umschreiben*

1. *Ich esse das Frühstück*
2. *Du fegst das Zimmer.*
3. *Sie wirft den Ball.*
4. *Er legt das Buch auf den Tisch.*
5. *Wir geben die Eier zurück.*
6. *Ihr seht die Tafel.*
7. *Sie bedecken den Tisch.*
8. *Kocht sie das Ei?*
9. *Fegt er die Küche?*
10. *Räumst du das Zimmer?*

*Rule:* 'The passive is formed with the present indicative of *werden* + past participle.'

# *Some Ideas on Terminology*

Waldorf education can be said to pursue an analytic approach, in that one proceeds from the whole to the parts, from the complete experience to an understanding of its various elements. It is in this context that grammar derives its importance. The challenge is to make it interesting. The terminology of grammar tends to be abstract, therefore class-teachers usually try to use language which relates more to the child's own experience. A 'doing word' or a 'describing word' mean more to him than 'verb' and 'adjective'. Ultimately these terms have to be used, since they are standard practice, but it is as well, as a language teacher, to make sure that the children you are teaching have indeed gone through at some stage this more concrete terminology. If not, it might be as well to try and remedy the situation by devising suitable images oneself. Martin Tittmann (*op. cit.*) uses the following terms:

*Tätigkeitswort* (doing word) verb
*strömende Vergangenheit* (streaming past) imperfect (continuous) past
*abgeschlossene Vergangenheit* (completed past) perfect past
*Vorvergangenheit* (previous past) pluperfect past
*Blickwort* (look-word) preposition

Wherever German already offers an alternative to the Latin terminology, he adopts it (e.g. *Umstandswort* and not *Adverb*). Whatever terminology one finally chooses, it should be in the foreign language, so as to avoid unnecessary discussion in English. Once the children have been made familiar with the requisite terms, it is just as easy, and far more useful in a language lesson, to say: '*Cherchez un exemple du passé composé!*' than 'find an example of the perfect'.

## *Insisting on a complete sentence*

One of the aims of the language lesson is to bring the children to express themselves using the foreign medium. Teachers often notice that, whereas in the younger classes the children are quite ready to use the foreign tongue, by the time they have reached Class VII or VIII they become reluctant to do so. In part, this may be seen as a lack of confidence attendant upon increased self-awareness. And one of the things they are now aware of is that a few key-words do not make a proper sentence. It seems to be quite natural, when learning a language, to latch onto a particular word in the sentence. The lady mentioned earlier also described how she tended to focus on a key-word in the Japanese sentence and leave the rest to chance. To some extent it is possible to forestall this problem of tongue-tiedness in the older classes, by insisting on the use of a complete sentence, right from Class I.

One language teacher at a conference described her practice of bringing to all her Class I lessons a soft fek or foam-rubber ball sewn up in a coloured silk scarf or veil, so that when thrown the material streams behind it like a comet's tail. On asking a child a question, she throws the ball, which the child then returns, saying the answer as a whole sentence while the ball is in the air. This insistence on a complete sentence, even in cases where this would appear artificial to a native-speaker, will prove worth-while later, as the older children will realise that they already have at their disposal various contexts in which to place their key-words.

The same can apply to written work. One can make a point of devising exercises in which it is necessary to provide a complete sentence, as in the sample Class VI German lesson. Even when the focus is on a single word which, say, changes case or tense within a sentence remaining basically the same, one can refuse to accept ditto marks, and when having chil-

dren read back their answer, insist on the whole phrase being spoken. The pupils will perhaps find this incomprehensible, but it will help them branch out into genuine self-expression later.

# *Reading*

Reading in the foreign language is usually introduced in Class IV. The text used should be something the children are already familiar with as a story or play which they heard in the previous year or two. This generally means that the teacher must put the text together himself, although the children can also keep a book in which they themselves copy down some of the verses learnt earlier. The most attractive way to present the text is to write it out oneself in a tidy, large, long-hand script, which can then be photocopied. Using a set of plain exercise books, one can glue in the text as the term progresses, leaving every other page blank for the children to provide their own illustration. As a rule, the books are more likely to remain in a tidy state if the teacher does the gluing and collects the books in at the end of the lesson.

In general, the good reading texts seem to be out of print, so that it may be necessary to continue putting together one's own readers throughout the lower school. The bibliography gives some titles of books which have been found useful, either as readers or as the basis for self-made readers.

Before starting, provide a few words of introduction – perhaps during the previous lesson. Ensure that major obstacles to comprehension have been dealt with in advance, and know which parts are more appropriate for which children to read. Also have some idea before starting, how much the class is likely to cope with at any one time, and have something else ready in case you misjudged. On the first occasion read the passage yourself. Then: 'Hands up if you have understood something of what I have read!' Whether this is said in English or not will depend on the ability of the children, but look pleased at even the smallest sign that something has been grasped. Ask the class to try and read with you. Now ask individuals to read a section commensurate with their ability,

and again ask for what has been understood. This may be enough for the moment, or one may wish to ask specific questions. But there is no need to go through the text translating, nor is it essential that every detail has been understood. It is important that the children do not have the feeling that they are getting bogged down, so, although the passage should be read several times and constantly returned to in question-and-answer sessions and when hunting for parts of speech etc., one should be sensitive to the moment when the children are feeling the need to move on. Before leaving a reading passage, part of it can be selected for a dictation. Being familiar with the material the pupils will stand a good chance of producing a correct dictation, which will increase both their confidence and responsiveness.

# *Some suggestions as to how to introduce a new poem, etc.*

It is much easier to teach a class a poem if one has learnt it oneself by heart beforehand. If worried that at the last minute one's mind might go blank, have the poem written out in large letters and place it on a music-stand where it can be seen by you but not by the children. Before expecting them to begin learning it, recite it oneself and then leave it perhaps until the next lesson, or maybe just pick out a few lines or phrases to comment on. In some cases it might be a good idea to say a few words in English in the lesson beforehand, so as to prepare the ground and create anticipation.

When introducing exercises on a new topic, it is as well to work with them orally at first. In some cases it helps to write up a sample exercise on the board, even if one is working from a book, as this keeps the children looking towards the front. Pupils can be asked to come out and write answers on the board, although no one should be asked to do an exercise until it is likely that the attempt will be more or less successful.



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# *Visual display: the blackboard*

A teacher taking over a class can be astonished at what the children claim not to know. Very often their ignorance is not as complete as they make out, and a little prodding can bring things to the surface again. At all events, it is advisable to keep calm, pretend everything is normal, and make as if you are prepared to begin again from the beginning. For instance, it is not unheard of for even upper-school pupils to look quite blank when one mentions 'singular' and 'plural'. For the next lesson one could have ready on the board a carefully written list of words, the singular ones, say, green, and the plural ones, maybe, red. Show delight when the children provide the correct answer as to what the words in each colour have in common (which they will do in a matter of seconds), and ask them to write out the words under the headings 'singular' and 'plural'. They will soon be keen to tackle bigger challenges!

When teaching points of grammar, one is likely to make use of the blackboard, and it can make a big difference how one does this. The blackboard can be a very effective medium – much more so than the printed page – so long as one takes the trouble to ensure that what faces the children looks attractive. It is perfectly possible to make a grammar point attractive by the way one portrays it on the board. First of all, the overall impression should be pictorial – colours used artistically, the writing well-formed, appropriate spacing, and perhaps a suitably shaped frame. Secondly, the elements one wishes to focus on can stand out through their size and colour. If one is dealing with the different cases, for instance, the nominative words could be yellow, the accusative blue, the genitive green and the dative red. (It is more effective to colour the words themselves, rather than underline them). All this, of course, requires time and planning, and one may spend a half an hour putting something on the board which will take up, maybe,

five minutes actual lesson time. A suggestion I received from Els Göttgens was to buy a long roll of fairly stiff, brown paper, cut off lengths, and coat them with blackboard paint. In this way one can prepare one's visual display when it best suits one, and it is possible to use them again. A colourful pictorial presentation on the blackboard is so effective, that, in cases where the grammar being worked on is still unfamiliar, it is advisable to put up on the board even some of the material which the children have in a printed text in front of them.

An effective way of getting round the problem of insufficient blackboard space is the 'velcro curtain'. This consists of a piece of material about four feet square hanging from a bamboo rod, around which it can be rolled up when not in use. To the ends of the rod is attached a cord with a picture-hook which can be slipped over the top of the blackboard. In rows across the curtain and spaced about seven inches apart are small 'velcro' patches. Cards about seven inches by five inches having corresponding patches on the reverse side and words or pictures on the front can then be placed on the curtain and moved around at will.

## *Homework*

Concentration within a large group is not easy for all children. Homework can help ensure that certain aspects of what has been done during the lesson are brought to consciousness. Given this rationale, one should, of course, set only what has already been worked on at school. It could be, for example, to do individually an exercise already carried out orally or using the blackboard by the class as a whole. Stockmeyer has the following comment to make (p. 61) '... but after each lesson in which it appears necessary to set homework, one ought to realise that one has not yet fulfilled the pupils' expectations. Lessons ought to become so interesting that there is no need for children to do tedious work at home.' It could be, however,

that the hindrances to concentration are greater today. At all events, it might be better not to begin homework until Class VI when a change in relation to language is suggested by Steiner's indication that at this point the number of language lessons can be reduced from 3 to 2 per week (see Stockmeyer p.64).

## *New pupils*

The question of how to deal with children who join the school after about Class IV without any knowledge of the foreign language is approached in various ways. Some schools require parents to pay for private coaching for such children. Part -time language teachers may be glad of the extra work. In other schools, teachers coach these pupils as part of their time-table. Rudolf Steiner suggested placing them in a lower class for the language lessons, although there may be obvious time-table problems here. Whatever compromise one chooses, the least satisfactory is to accept them into the normal language lesson and hope for the best – unless the child is unusually gifted.

## *Streaming according to ability*

In a Steiner school class there is a wide ability range, yet the children remain together for all subjects. Social qualities such as mutual tolerance and helpfulness are fostered through thus having pupils of differing ability working together. The foreign language lesson is the only possible exception to this rule, and Rudolf Steiner several times pointed out that in the case of languages the children's needs may best be met by separating the classes above Class IV into groups according to ability. Furthermore, the groups need not be of the same age – another radical departure from the otherwise fairly strict practice of keeping children of the same age together.

If one considers the nature of language learning this will not seem strange. Whereas in all other subjects the content needs to be fitted to the maturity of the pupils, the medium itself is the main subject of the language lesson. Moreover it is a medium which – in the country where the language being taught is the mother tongue – has already been mastered in its basics by children of pre-school age. When it comes to the use of a reader, of course, age needs to be taken into account. But it is still not necessary for pupils to be all from the same class.

Despite Rudolf Steiner's suggestion, it seems that few schools do stream language lessons. This could well be due to the time-table and staffing problems it entails. At Wynstones School the language teachers have for several years combined classes VII and VIII in order to then form two groups chosen according to ability. For a few years classes IX and X were also taught in this way. The experience has been on the whole successful, hence its continuation, but it is important that certain conditions must be met:

1. As the biggest hurdle in the way of success here is the feeling among those of the less able group that they have been given an inferior status, one must carefully prepare the change before it occurs, discussing the pupils' needs and difficulties and making clear to them that they will benefit from working at a pace they can cope with.

2. The self-esteem of the less able can be further maintained if they know that both groups are covering more or less the same ground, albeit at a different pace.

3. The same teacher must teach both groups.

4. The two foreign languages should be taught 'back to back', so that both groups are having a language lesson at the same time.

# *The time-table*

As has been pointed out, the proper time for language lessons is in the morning, immediately after the break following the main lesson. The ideal can rarely be achieved for the whole school, of course, due to staffing and timetable considerations. On page 64 of Stockmeyer it is recommended that the number of lessons be as follows:

Class I to V: 3 lessons each
Class VI to VIII: 2 lessons each
Class IX to XII: 3 lessons each
(for each language per week)

Few schools are able to comply fully with these indications. In the youngest classes it is not always necessary to have lessons of the full duration, if shorter ones can be arranged. The Class I/II lesson reproduced earlier, for instance, lasted only 30 minutes, as the teachers found that any longer was too tiring for the children. When the time-table cannot accommodate the required lessons, it is not uncommon for the language teacher to be given a regular space in the main lesson. Since in foreign language teaching we are working particularly on the area where habits are formed, a little and often is perhaps better than trying to cram a lot into a few lessons. Some schools are currently experimenting with 'block periods'. During one half term the children are given four lessons of, say, German each week. The following half term German is replaced by, say, French and the two languages alternate in this way throughout the year. The effectiveness of the 'three day rhythm' (plus an extra practice lesson) is thought likely to more than compensate for the disappearance of each language every five weeks or so.

# *Some syllabus indications*

The indications given here are not meant to be anything more than suggestions. Whenever one has time, one should re-read the relevant sections in *Rudolf Steiner's Curriculum for Waldorf Schools* by E. A. Karl Stockmeyer.

## General comments

In the lower classes, care should be taken to ensure adequate opportunity for the children to move, so that periods of sitting alternate with periods of activity. Chorus speaking should increasingly be supplemented (although not replaced) by individual speaking. In the course of the first three years, the emphasis will increasingly shift from the more receptive towards a balance between receptive and productive use of the language.

While there should be variation in content from lesson to lesson, a good amount of repetition is necessary to allow children to absorb the material. Equally, there should be an element of revision of areas covered previously. The use of the mother tongue and translating should, particularly in the younger classes, be avoided wherever possible. The teacher should aim to convey meaning through gesture, example and visual presentation. Targets set will have to be adapted to the capability of each class.

At about the age of 9 or 10 the growing child takes a significant step forward in consciousness. The teaching reflects this change in many ways, one of which is the introduction of grammar. Up to this point language learning can be quite unconscious, and it does not matter if children are learning the sounds of a poem, for example, without knowing much of the meaning. But from Class III onward, consciousness is increasingly brought to bear on language learning.



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Following the work done by the class-teacher in Class III, the foreign language teacher can start grammar in Class IV. Of writing in Class III Steiner made the comment: 'They can begin to write short, easy sentences which express a simple thought' (see Stockmeyer p.64). From Class IV onward one can give passages to be punctuated.

## Class 1

### Lesson content

*Simple conversation.* This can begin in the very first lesson. If the teacher points to him or herself, saying *ich heiße Frau Brown* or *je m'appelle M. Smith*, and then points to a child saying *er heißt Samuel* or *elle s'appelle Mary* it will be only a few seconds before some children are ready to answer the question: *wie heißt du? – comment est-ce que tu t'appelles?* Similarly, one can continue in subsequent lessons by teaching the children how to say where they live, who their brothers and sisters are etc., to talk about the weather, about colours, objects in the classroom, parts of the body, and how to count. A considerable vocabulary can be built up in this way and children of this age enjoy using what they have learnt.

*Simple commands.* Among the first commands will be to stand and to sit. Since the children will already expect these at the beginning and end of the lesson there will be no problem here. The teacher's gesture will make it clear. One of the next will be *come here!*, and again gesture makes the meaning obvious. The children at this age are so ready to imitate that it should be easy to do simple actions oneself and follow these with commands: *Stand behind the chair! Open the door!* etc. In this way the children can learn the meaning of all the main *prepositions*, by knowing where to put things, where to go, to look etc.

*Games.* The use of adverbs of place comes into the game in which one child has to search for an object hidden in the room, while the others (one at a time) give clues: 'warm left', 'warm above', 'very warm in front', etc. One can find traditional games

accompanied by verses and songs, often with a story which can be acted out. Finger games are also popular at this age.

*Songs and Verses.* See the bibliography for some sources.

### Targets

By the end of Class I, the children should:
- know and be able to name the main colours;
- know and be able to name some items in the classroom;
- be able to do some counting (up to 20);
- act upon simple commands;
- answer some basic questions.

## Class II

### Lesson content

Activities from Class I to be continued and enlarged upon (e.g. poems/folk songs/items in the classroom/commands, etc.)
- recitation of cardinal and ordinal numbers
- days of the week
- months
- seasons
- articles of clothing (e.g. *Hampelmann-Lied*)
- daily routine activities (e.g. *Ich ziehe mich an/wasche mich; je m'habille, je me lave*)
- listening to shorter stories (e.g. fairy tales)
- acting out of fables, etc.
- talking about themselves
- birthday
- age
- family (e.g. *Ich habe einen Bruder /j'ai un frère* etc.)
- recitation of the present tense of *sein* and *haben, être* and *avoir* (by the end of the year)

## Targets

By the end of Class II most children should

- know the days of the week
- know the months
- know the seasons
- know cardinal and ordinal numbers up to 100
- be able to count up to 100
- respond to simple questions about themselves, e.g.:
  *Wie heißt du? Comment est-ce que tu t'appelles?*
  *Wie alt bist du? Quel âge as-tu?*
  *Wann hast du Geburtstag? Quel jour est ton anniversaire?*
  *Wo wohnst du? Où est-ce que tu habites?*
  *Hast du einen Bruder/eine Schwester? Est-ce que tu as un frère/une soeur?*
  *Wie heißt dein Bruder/deine Schwester/deine Mutter/dein Vater? Comment s'appelle ton frère/ta soeur/ta mère/ton père?*
- apply simple structures (e.g. *Ist es ... ? / Hast du ... ? /Ich möchte ... ; est-ce que c'est ... ? as-tu ... ? je voudrais ...*
- follow a simple story
- point out/name different items in their environment

## Class III

### Lesson content

- conversational work to be continued
- time (clock)
- more complex commands
- items of food
- anecdotes and simple stories
- acting out and learning individual parts of a dramatised story
- picture 'dictations'
- recitation of verb forms
- verses practising grammatical forms (e.g. tenses)

### Targets

More consciousness should be brought to the use of the language. Children should:
- be aware of the different genders

– take a more active part orally (e.g. supply the next step of a story which the teacher is re-telling)
– apply structures practised more freely
– recognise the most common question words
– recognise the main personal pronouns (*ich, du, er; je, tu, il,* etc.)
– recognise possessive adjectives (*mein, dein; mon, ton,* etc.)
– counting in thousands

## Class IV

### Lesson content

– writing down and reading of poems, songs, etc., learnt in previous years
– alphabet
– describing animals (Main Lesson: Man and Animal)
– spelling and short dictations
– first play (possibly every-day setting, e.g. shop)
– first introduction of grammar:
  – present tense of verbs (recitation of present tense of 1 weak and 1 strong verb each week)
  – 3 tenses
  – parts of speech
  – gender
  – possibly accusative case
  – simple sentence structures (subject and object)
  – pairing up of singular and plural
  – matching up of singular and plural nouns with singular and plural verb endings.
  (regarding grammar in Class IV, see Stockmeyer p.65.)
– free translation (see Stockmeyer p, 65)

### Targets

By the end of the year the children should:
– know the alphabet in the foreign language.
– be able to spell out their name and some common words
– associate spelling and pronunciation

– read practised words and sentences accurately
– be able to give simple descriptions
– recognise nouns, verbs and adjectives
– recognise the three different tenses practised
– know the verb forms in the present tense
– know the gender of some common nouns
– know the plural forms of some common nouns
– be able to construct simple sentences of their own

## Class V

### Lesson content

– songs/poetry
– plays
– stories
– practise reading
– answering simple questions on a story both in speaking and writing
– strong verbs
– two more tenses
– cases (accusative/dative)
– prepositions (not distinction between *in dem – in das*)
sentence structure (e.g. with modal verbs/subordinate clauses)
– proverbs
– humorous stories ('the study of national customs should be brought in a humorous way into the lessons of Class V and VIII.' Stockmeyer, p.65)

### Targets

By the end of the year the children should:
– be able to respond to simple questions to a text
– be able to retell small portions of a story freely
– be able to identify the five main tenses
– be able to find and possibly give examples of their own for the tenses
– be aware of the different sentence structure in English and

the foreign language.
– cope with some peculiarities of German word order (e.g. modal structure, but not subordinate structure)
– recognise nominative – accusative – dative

## Class VI

### Lesson content

– songs/poetry
– reading of stories
– question/answers both of a conversational nature and on stories
– introduction of a grammar book
– revision of grammar covered so far
– passive/active
– possession in French (use of *de*)

### Targets

By the end of the year, children should:
– be able to speak more freely about themselves and their environment
– be able to speak more freely on what they have read in class
– recognise and give examples (e.g. from a text) for the areas of grammar covered so far
– understand the grammatical terminology involved

## Class VII

### Lesson content

– biographies (related to Main Lesson programme: e.g Scientists)
– genitive
– revision of all cases
– prepositions (*in das – in dem*)
– inversion of subject and verb (German); position of object pronoun (French)
– subordinate sentence structure

### Targets

By the end of the year, the children should:
- be able to recite all the cases
- understand the use of the cases
- know which case accompanies which preposition
- be able to compose short pieces of writing of their own with reasonable accuracy
- have acquired a firmer grasp of sentence structure

## Class VIII

### Subjunctive

Both French and German are rich in subjunctive forms and the pupils will inevitably have come across them many times already. The curriculum indications are for the subjunctive to be introduced in the mother tongue in Class VII.

### Readers

> 'In Class VII and VIII one should lay the main emphasis on reading matter and on observing the character of the language through studying sentences.' (Stockmeyer, p.67)

### Retelling

> 'Translations should only be done occasionally (i.e. out of the foreign language). On the other hand, one should ask the children to retell what has been read.' (*ibid*)

Rudolf Steiner suggests choosing dramatic passages for retelling. When teachers complained to him that Dickens was too difficult for Class VIII pupils, he suggested telling the pupils the gist of the story and selecting suitable extracts to read in the English.

### Revision

# *Plays*

Doing a play with a class can sometimes help children to establish a connection with the language impossible in any other way. But to avoid the rest of the work being overlooked, it is advisable to devote only the last 15 minutes at most to one's play rehearsing – except, of course, when the actual performance is imminent. The kind of play generally available is often not much use unless the class is quite small. The French and German plays (except *Die Kluge*) were devised for fairly large classes, and the aims were not primarily artistic.

The main concerns were:

1. that every child should have a part
2. that the class would enjoy doing it
3. that it should be easy to stage

The results are definitely not works of art, but they have proved to meet the above conditions. The humour will strike some – especially those who are not English – as odd. But at least the children in my classes have appreciated it. Moreover, it must be borne in mind that the audience will be composed of the other children in the school, whose favourable response is vital. Hence the slap-stick element in some of the plays. Things which might otherwise be tedious – such as the constant repetition – will be quite acceptable, if the children in the audience are watching other pupils whom they know. Just seeing the way Peter does it after Paul will interest them.

A brief glance at the plays will reveal a very simple formula: a single, rather arresting (not to say 'daft') event provides the occasion for characters to move on and off stage fairly rapidly. The amount they say can be made longer or shorter depending on the child's ability. This is especially the case with the French plays, which were all written (more or less on the spur of the moment) for middle school classes VII and VIII, with

whom it was not possible to attempt any thing very demanding. The number of characters is potentially unlimited, and the versions given were sometimes longer, with additional parts depending on the number of children in the class.

The first play is in quite a different category, however, its particular purpose being explained on page 45.

## 1. THE FOUR TENSES

(Based on *Der Mensch im Strome der Zeiten* by Martin Tittmann)

**The Four Tenses**
We are the four tenses, heed well what we say!
Over the life of mankind we hold sway.

**Future (red)**
Your gaze to the future – to me – strains ahead,
And looks with glad hope – or with fear and dread.
Few view me with peace in their heart.

**Present (yellow)**
Be on your toes as hither I dart!
Make use of the present! I wait for no one.
No one can catch me once I am gone.

**Imperfect (green)**
Backward you look at time's stream flowing on.
Leave pride and complaining, and heed what has gone.
What, at least for a while, continued to be,
I bring to your feet like the waves of the sea.

**Perfect (blue)**
On the waves of time I am swept away,
Completed and finished for ever and a day.
Whatever your deeds, time's course flows unchecked,
And I bear them with me in the past that's perfect.

**The other three**
How proudly you bear your name of 'perfect'!
To be sure, if man does as the gods all

direct,
He will strive for perfection. But long is his road.
So, come! Let us help him and lighten his load.

**Future** (approaching with a picture in the form of a question mark)
Each fleeting instant time speeds by.
But see! – as the short moments run,
Before you a question is drawing nigh:
'What will you do? What leave undone?'

**Man** What shall I do?
What shall I not?
Strike here and now
While the iron's hot!
Upon Time's rushing, roaring tide
An inner voice will be my guide.

**Present** The time has come – the very day.
So look ahead no more! – Now, do!
Speak firmly 'nay!', or gladly 'yea!'
That from your actions good ensue.
The sleeper weakens. Be awake!
Rejoicing do and make!

**Man** (gradually transforming the shape into a lemniscate)
This must change, so here I bend,
And form a loop at either end.
I do as best I may – God bless my work this day!

(The Present takes the picture and hands it to the Imperfect)

**Imperfect** Time was flowing with such speed,
It soon bore on your action.
Now turn and look upon your deed!
Was it to your satisfaction?

**Man** (thoughtfully considering the picture)
Not bad … but I must answer 'no'.
Just how it should be, now I know!

Before my deed had vanished quite,
I learned what would have made it right.

**Perfect** You've acted and have now moved on.
What's past has gone its way.
Whether well or badly done,
Look now without dismay
Towards new, better deeds.
What I hold further leads.

**Man** It's too late now. And what I've done,
Woven with time's stream, flows on
Whose mighty waves no one may halt
or stem, to mend a fault.

**Present, Imperfect and Future** (stepping round the man)
The hours tick by. Time slips away.
You too can neither stop nor stay.
What's done, do not wish to undo.
Head boldly on to something new!

*END*

## 2. QU'EST-CE QUE C'EST?

This play was written for a lively Class VII, with whom I had to begin French more or less from scratch. In subsequent years Class VI pupils have also enjoyed performing it. There are no scene changes. It is set in a drawing room, and props are easy to find for this. At the play's first performance we used a trap-door in the floor of the stage. When this was nailed over subsequently the parrot simply crouched under some improvised piece of furniture. Originally this was a cupboard, but a table with a cloth hanging down is perhaps easier to arrange.

*Les Personnages*

| | |
|---|---|
| Monsieur Dubois | Madame Dubois |
| Monsieur Martin | Joséphine Dubois (la fille) |
| Louis Martin (le fils) | Madame Martin |
| L'agent de police | Madame Plouf |
| Le guardien du zoo | Le perroquet |
| Le journaliste | |

Madame Dubois et Madame Martin sont assises au fond à gauche. Elles tricotent et sont en train de bavarder. Monsieur Dubois et Monsieur Martin sont assis au fond à droite. Ils sont en train de lire le journal. Tout à fait à droite se trouve une table couverte d'une nappe. Au milieu de la scène les deux enfants se lancent une balle de tennis. Tout d'un coup la balle disparaît sous la table à droite. Joséphine lève le coin de la nappe et regarde sous la table.

**Joséphine** O, là, là!
**Louis** Qu'est-ce que c'est?
**Joséphine** C'est un crocodile!
**Louis** Comment? Sous la table?
**Joséphine** Oui, regarde!

(Louis regarde sous la table)

**Louis** O là, là!

**Joséphine** Qu'est-ce que c'est?

**Louis** C'est un éléphant!

**Joséphine** (elle s'approache de sa mère) Maman, maman!

**Mme Dubois** Qu'est-ce que c'est?

**Joséphine** Il y a un crocodile.

**Mme D.** Où?

**Joséphine** Sous la table.

**Mme D.** Mais c'est impossible.

**Joséphine** Regarde, maman!

(Mme D. traverse la scène et regarde sous la table.)

**Mme D.** O là, là! Il y a un crocodile sous la table.

(Elle revient à sa place à côté de Mme Martin et fait semblant de lui parler tout en gesticulant d'une manière agitée. Louis s'approche de Monsieur Martin)

**Louis** Papa, papa!

**M. M.** Qu'est-ce que c'est?

**Louis** Il y a un éléphant.

**M. M.** Où?

**Louis** Sous la table.

**M. M.** Mais c'est impossible.

**Louis** Regarde, papa!

(M. Martin regarde sous la table)

**M. M.** O, là, là! Il y a un éléphant sous la table!

**Joséphine** Non, c'est un crocodile. N'est-ce pas, maman?

**Mme D.** C'est vrai – c'est un crocodile. (à son mari) Georges, va voir s'il y a un crocodile sous la table.

**M. Dubois** (il va regarder) O, là, là! Il y a un crocodile sous la table!

**Mme Martin** Eustace, va voir s'il y a un éléphant sous la table.

(Monsieur M. regarde sous la table)

O, là, là! Il y a un éléphant sous la table!

**Joséphine** Ce n'est pas un éléphant. C'est un crocodile.
**Perroquet** Je ne suis pas un crocodile!
**Mme Martin** (à Mme. D.) ah, vous voyez? Ce n'est pas un crocodile
**Louis** Non, c'est un éléphant.
**Perroquet** Et je ne suis pas un éléphant.
**Mme D.** (à Mme. M.) ah, vous voyez? Ce n'est pas un éléphant, non plus! (Tout le monde se tourne vers la table et tous disent:)
**Ensemble** Qui êtes-vous?
**Perroquet** Je suis la femme de ménage.
**Monsieur D** Comment allez-vous, madame?
**Perroquet** Très bien merci.
**Monsieur M.** Êtes-vous confortable, madame?
**Perroquet** Oui, merci.
(on frappe à la porte)
**Ensemble** Entrez
**Agent** Bonjour, messieurs-dames.
**Ensemble** Bonjour, monsieur l'agent.
**Agent** Y a-t-il un crocodile ici?
**Madame M.** Comment? Un crocodile?
**Agent** Oui. Je cherche un crocodile. Il habite au zoo.
**Monsieur M.** Un crocodile ici? Mais, c'est impossible!
**Mme D.** Mais regardez, monsieur l'agent! Y a-t-il un crocodile devant le feu?
**M. D.** Ou derrière la chaise?
**Louis** Ou devant la fenêtre?
**Joséphine** Ou dans la corbeille?
**Mme M.** Ou sous l'armoire?
**M. M.** Ou près de la porte?
**L'agent** (qui avait commencé par regarder devant le feu etc., maintenant se fâche) Messieurs-dames! C'est sérieux!
**Ensemble** Mais, bien sûr, monsieur l'agent)

| | |
|---|---|
| | Monsieur Martin (tend la main à l'agent) Je m'appelle Monsieur Martin. |
| **Agent** | Enchanté! |
| **Monsieur** | Et je m'appelle Monsieur Dubois. |
| **Agent** | Enchanté! |
| **Perroquet** | Et je m'appelle Madame Plouf. |
| **Agent** | (très étonné, d'un doigt accusateur il indique la table) Qui parle là? |
| **Monsieur M.** | (innocent) Où? |
| **Agent** | Sous la table. |
| **M. D.** | Comment, sous la table? |
| **Agent** | Qui est sous la table? |
| **Mme D.** | C'est peut-être un chat? |
| **Mme M.** | Ou peut-être une souris? |
| **Agent** | Messieurs-dames, c'est sérieux! |
| **Ensemble** | Mais bien sûr, monsieur l'agent. |
| **Agent** | Et un chat ne parle pas! |
| **Mme D.** | Non? |
| **Agent** | Une souris ne parle pas, non plus. |
| **Mme M.** | Non? |
| **Agent** | Non. Qui est sous la table? |
| **Joséphine** | Regardez! |
| **Agent** | Mais bien sûr! (il regarde sous la table) O, là, là! |
| **Ensemble** | Qu'est-ce que c'est? |
| **Agent** | C'est un crocodile. |
| **Perroquet** | Je ne suis pas un crocodile. |
| **Agent** | Qui êtes vous, alors? |
| **Perroquet** | Je suis la femme de ménage. |
| (on frappe à la porte) | |
| **Ensemble** | Entrez! |
| **Guardien** | Bonjour messieurs-dames! |
| **Ensemble** | Bonjour monsieur le gardien. |
| **Gardien** | Excusez-moi! Je cherche un crocodile. |
| **Agent** | Il est ici, le crocodile. |
| **Gardien** | Où? |
| **Agent** | Sous la table. |

**Gardien** Mais c'est impossible.
**Agent** Regardez!
**Gardien** Bien sûr! (il regarde) O là, là!
**Louis** Qu'est-ce que c'est?
**Gardien** C'est un éléphant.
(on frappe à la porte)
**Ensemble** Entrez!
**Journaliste** Bonjour messieurs-dames.
**Ensemble** Bonjour monsieur le Journaliste
**Journaliste** Où est l'éléphant?
**Gardien** Ici, sous la table.
**Journaliste** Je peux prendre une photo?
**Madame Dubois** (se lève et se met devant l'appareil de photo) Mais, bien sûr, monsieur le photographe. (il prend une photo de Mme Dubois. Puis Mme. Martin la pousse afin de se mettre à son tour devant l'appareil.)
**Mme M.** Mais, bien sûr, monsieur le photographe! (il la photographie)
**Journaliste** Et maintenant l'éléphant!
**Perroquet** Je ne suis pas un éléphant.
**Journaliste** Qui êtes-vous alors?
**Perroquet** Je suis Mme. Plouf, la femme de ménage.
**Gardien** Mais c'est impossible?
**Mme D.** Pourquoi impossible?
**Gardien** Parce que Madame Plouf est ma femme.
**Ensemble** Madame Plouf est votre femme?
**Gardien** Bien sûr!
(on frappe à la porte)
**Madame Plouf** Bonjour messieurs!
**Ensemble** Mais, c'est madame Plouf! Bonjour madame Plouf!
**Mme M.** (au gardien) Vous avez deux femmes, alors?
**Madame Plouf** Comment, deux femmes?

**Mme M.** Parce qu'il y a une madame Plouf sous la table.

**Mme Plouf** (va vers la table et dit sévèrement) Charlie, viens ici!

**Perroquet** Je suis la femme de ménage, je suis la femme …

**Mme Plouf** Viens ici, Charlie, ou je te frappe!

**Perroquet** Bof, d'accord!

(Le perroquet sort de dessous la table)

**Monsieur et Madame D., Joséphine, le gardien** Mais, ce n'est pas un crocodile!

**Monsieur et Madame M., le gardien, le journalist, l'agent** Et, ce n'est pas un éléphant!

**Mme Plouf** Mais bien sûr! C'est Charlie!

**Ensemble** Charlie? Qui est-ce, Charlie?

**Mme Plouf.** C'est mon perroquet. Viens ici, Charlie.

**Perroquet** Je suis la femme de ménage, je suis la femme …

**Mme Plouf** Charlie, tais-toi!

**Perroquet** Bof, d'accord!

*RIDEAU*

## 3. FAIS-TOI COUPER LES MOUSTACHES!

*Les Personnages*

Alphonse Dupont
Paul Dupont
Le facteur
1er Pompier
2ème Pompier
3ème Pompier
4ème Pompier
Médecin
Albert
Coiffeur
Aide-coiffeur
L'Inspecteur Maigret
1er agent
2ème agent
Madame Dupont
Danièle Dupont
Femme de Ménage
Madame Olivier
Madame Merle
1ère Infirmière
2ème Infirmière
3ème Infirmière

This play was written for a combined Class VII and VIII French group. The various props include an old door – for the firemen to push over on entry – and a balsa wood mouse-trap (we found a real one to be too heavy, as it pulled Alphonse's false moustache off). The scene is a room in a house. The play begins with Mme. Dupont setting the table for breakfast.

**Paul** Bonjour, maman! Il fait froid ce matin.
**Mme D.** Bois ton lait. Ça va te réchauffer un peu.
**Danièle** Bonjour, maman! Il fait chaud ce matin.
**Mme D.** Bois ton lait. Ça va te refroidir un peu.
**Danièle** Où est papa?
**Paul** Il est en train de se raser.
**Danièle** Il ne se rase pas les moustaches, j'espère?

**Mme D.** Ce serait tant mieux. Ces moustaches nous embêtent.

**Danièle** Pourquoi?

**Mme D.** Parce qu'il les laisse toujours traîner dans sa soupe, dans son café, dans … (son mari entre)

**Alphonse** Bonjour à tout le monde!

**Enfants** Bonjour papa!

**Alphonse** (allumant sa cigarette) Agh! mes moustaches, mes moustaches! Vite, de l'eau!

**Paul** Qu'est-ce qui se passe?

**Mme D.** Il vient de mettre le feu à ses moustaches.

**Daniele** Mais Paul, qu'est-ce que tu fais? C'est mon lait froid!

**Paul** Ne t'en fais pas. Ça va améliorer le goût. (il trempe les moustaches de son père dans le lait de sa soeur.)

**Alphonse** Merci Paul. Tu as sauvé mes pauvres moustaches.

**Mme D.** O, ces moustaches! Tu devrais te les faire couper.

**Alphonse** Me les faire couper? Mes moustaches? Impossible! (on frappe) Entrez!

**Facteur** Bonjour à tout le monde!

**Tous** Bonjour, monsieur le facteur!

**Facteur** Voici une lettre pour monsieur.

**Alphonse** Merci bien.

**Mme D.** Mais fais attention!

**Danièle** O, papa! Tu as laissé tomber des goutes de lait sur la lettre.

**Paul** Impossible de la lire maintenant.

**Mme D.** Ces moustaches, alors! Qu'est-ce que vous en pensez, monsieur le Facteur?

**Facteur** Elles ne sont pas très commodes,

n'est-ce pas? Allez, au revoir. (il sort)

**Femme de ménage** (qui vient d'entrer) Bonjour monsieur le facteur. Bonjour à tout le monde!

**Danièle** Ah, c'est la femme de ménage.

**Femme de ménage** O, il faut vous nettoyer un peu monsieur. Vous avez du lait partout!

**Paul** C'est à cause de ses moustaches.

**Mme D.** (à la femme de ménage, en clignant de l'oeil) Qu'est-ce que vous pensez des moustaches, madame?

**Femme de m.** Faites-vous couper les moustaches, monsieur. (on frappe)

**Danièle** C'est Mme. Olivier. Qu'est-ce que vous pensez des moustaches?

**Mme Olivier** J'adore les moustaches ... euh, bien, eh bien en fait, les moustaches ne sont plus à la mode, n'est-ce pas? Oui, faites-vous couper les moustaches, monsieur Dupont. (on frappe)

**Danièle** Entrez! Bonjour Mme. Merle!

**Mme Merle** Bonjour! Monsieur Dupont, est-ce que vous pourriez réparer ma petite souricière.

**Alphonse** Elle ne marche pas, alors?

**Mme Merle** Non, elle est coincée, vous voyez?

**Alphonse** Ah, je vois. Paul, va chercher mon tournevis, s'il te plaît.

**Paul** Oui, papa.

**Alphonse** Je vais vous la réparer tout de suite, madame.

**Paul** Voilà, papa!

**Alphonse** Merci. Alors, je vais tourner un peu ici ... agh! mes moustaches!

**Mme Merle** Qu'est-ce que c'est?

**Alphonse** Mes moustaches! Au secours!

**Mme Merle** Ses moustaches sont coincées dans la souricière!

| | |
|---|---|
| **Danièle** | (cherche des ciseaux) Je vais les couper. |
| **Alphonse** | Non, ne les coupe pas! |
| **Mme D.** | Si, coupe-les! |
| **Alphonse** | Non, ne les coupe pas! |
| **Mme D.** | Si, coupe -les! |
| **Alphonse** | Appelez les pompiers! |
| **Mme D.** | Les pompiers? |
| **Danièle** | Oui, oui, j'aime bien les pompiers, appelle-les, maman! |
| **Mme D.** | (elle décroche l'appareil) Allô, c'est les pompiers? Venez vite, 10 rue du Sabot. (elle racroche) Ces moustaches, alors! |
| **1er pompier** | (ayant enfoncé la porte) Ne vous inquiétez pas! |
| **2ème pompier** | Ne vous en faîtes pas! Nous voilà! |
| **3ème pompier** | Ne vous affolez pas! Restez tranquils! |
| **4ème pompier** | Pas de panique surtout! Rassurez-vous! |
| **1er pompier** | Mais où est l'incendie, alors? |
| **Danièle** | O, les beaux pompiers! |
| **Paul** | Il n'y a pas d'incendie, messieurs. |
| **2ème pompier** | Et pourquoi nous avoir appelés, alors? |
| **Mme Merle** | Messieurs, regardez monsieur Dupont! Ses moustaches sont coincées dans ma souricière. |
| **Danièle** | Est-ce que vous pouvez libérer mon pauvre papa, monsieur? |
| **3ème pompier** | Mais bien sûr, mademoiselle. |
| **4ème pompier** | Oui, rassurez-vous, mademoiselle. |
| **1er pompier** | Un coup de hache, ca suffit ... |
| **Alphonse** | Non, non, mes moustaches! Au secours! |
| **2ème pompier** | Mais c'est le seul moyen. |
| **Alphonse** | Non, non, téléphonez à l'hôpital! |
| **Paul** | Oui, appelez l'ambulance! |
| **1er pompier** | On n'a plus besoin de nous, alors? |
| **Tous les pompiers** | Au revoir messieurs-dames et bonne chance monsieur! |
| **Mme D.** | Allô, c'est l'hôpital? Envoyez une |

ambulance tout de suite, 10 rue du Sabot. Merci. (on frappe)

**Danièle** Entrez!

**Médecin** Bonjour mesdames, bonjour messieurs. Où sont les blessés?

**Paul** Personne n'est blessée.

**1ère infirmière** Comment?

**Mme Merle** C'est Monsieur Dupont qui est coincé dans ma souricière, vous voyez!

**2ème infirmiere** Ah, oui, regardez.

**Médecin** Mmm ... c'est très délicat.

**1ère infirm.** (à la 2ème infirm.) C'est très délicat.

**2ème infirm.** (à la 3ème infirm.) C'est très délicat.

**Mme Merle** (aux autres) C'est très délicat.

**Médecin** Ma blouse!

**1ère infirm.** Sa blouse!

**2ème infirm.** La voilà!

**Médecin** Mes gants!

**1ère. infirm.** Ses gants!

**3ème infirm.** Les voilà!

**Médecin** Mon calot

**1ère infirm.** Son calot!

**2ème infirm.** Le voilà!

**Médecin** Oxygène!

**1ère infirm.** Oxygène!

**3ème infirm.** Le voilà!

**Médecin** Préparez le patient!

**1ère infirm.** Couchez-vous monsieur Dupont.

**2ème infirm.** Rassurez-vous, ne vous inquiétez pas!

**Médecin** Les ciseaux!

**3ème infirm.** Voici les ciseaux!

**Alphonse** Non, ne coupez pas mes moustaches! Laissez-moi tranquil!

**Mme D.** O, ses moustaches, alors!

**Alphonse** Allez-vous-en! Laissez-moi tranquil. (il chasse tout le monde. Il s'assied. On frappe.) Entrez!

**Albert** Bonjour, Alphonse! Ça ne va pas?
**Alphonse** J'ai des malheurs.
**Albert** Mais qu'est-ce que tu as là? Tiens, c'est une souricière!
**Alphonse** Qu'est-ce que je peux faire?
**Albert** Fais-toi couper les moustaches, mon vieux.
**Alphonse** Mes moustaches?
**Albert** Tu n'en mourras pas. Écoute, je vais téléphoner au Coiffeur. Allô, c'est le Coiffeur? Venez 10 rue du Sabot, s'il vous plait. Merci. (on frappe) Entrez! Bonjour monsieur le Coiffeur.
**Coiffeur** Bonjour messieurs!
**Albert** Mon ami a besoin de vous.
**Coiffeur** Je le vois bien. Je vais vous arranger ça. Bon, la blouse pour monsieur.
**Aide-Coiffeur** La voilà!
**Coiffeur** Les ciseaux!
**Aide** Les voilà!
**Coiffeur** Le blaireau!
**Aide** Le voilà!
**Coiffeur** Le rasoir!
**Aide** Le voilà!
**Coiffeur** Eh, voilà, monsieur!
**Albert** Voilà, Alphonse! Ça va mieux maintenant, n'est-ce pas?
**Alphonse** Je me sens tout drôle.
**Coiffeur** Merci bien, monsieur. Au revoir, messieurs. (sort)
**Albert** Allez, au revoir Alphonse!
**Alphonse** Au revoir Albert, et merci.
**Paul** (qui vient d'entrer) Danièle, regarde, qui est-ce?
**Danièle** Je ne sais pas. Maman, viens vite!
**Mme D.** Qu'est-ce qui se passe? O mais, qui

est-ce? ... Qu'est-ce que vous faites là, monsieur?

**Alphonse** Mais je suis Alphonse, ton mari!

**Mme D.** Ce n'est pas vrai. Mon mari porte de longues moustaches.

**Paul** Oui, de très longues moustaches.

**Alphonse** Mais je suis Alphonse Dupont.

**Mme D.** Ce n'est pas vrai.

**Alphonse** Si, c'est vrai.

**Mme D.** Vous êtes un imposteur. Je vais téléphoner à la police ... Âllo, c'est la police? Venez vite, 10 rue du Sabot. (on frappe)

**Danièle** Entrez! Bonjour, monsieur l'inspecteur.

**Maigret** Messieurs-dames, bonjour! Qu'est-ce qui se passe ici?

**Paul** Ce monsieur est un imposteur.

**Mme D.** Oui. Il prétend être mon mari.

**Alphonse** Mais je suis ton mari. Je suis ton Alphonse.

**Mme D.** Mon mari porte des moustaches.

**Maigret** Alors, votre mari porte des moustaches, madame? (à Alphonse) Vous n'avez pas de moustaches, monsieur.

**Alphonse** Non, je me les suis fait couper.

**Mme D.** C'est un imposteur.

**Maigret** (aux agents) Thomas, Martin, venez. (ils vont vers le devant de la scène) Ecoutez! J'ai trouvé une solution.

**1er agent** Quelle solution, monsieur l'inspecteur?

**Maigret** Thomas, tu portes de belles moustaches.

**1er agent** (fier) Ah, oui, monsieur l'inspecteur.

**Maigret** Et nous en avons besoin.

**1er agent** (avec horreur) Comment, de mes moustaches?

**Maigret** Oui, fais ce sacrifice, Thomas.

| | |
|---|---|
| **1er agent** | Pourquoi? |
| **Maigret** | Pour la France! (ils se mettent tous les trois au garde-à-vous, et on entend jouer derrière la scène La Marseillaise) |
| **Danièle** | (qui les avait écoutés) Vous voulez des ciseaux monsieur? |
| **Maigret** | Merci bien. Là, ça y est! (il va vers Alphonse et lui colle les moustaches de Thomas sous le nez.) Madame, est-ce que vous reconnaissez cet homme? |
| **Mme D.** | O, mais c'est Alphonse, c'est mon pauvre mari. |
| **Danièle** | Mais, c'est papa! (elles l'embrassent) |
| **Paul** | (à l'inspecteur) Vous êtes un génie, monsieur l'inspecteur. |
| **Maigret** | Tout est bien qui finit bien. |

*RIDEAU*

## 4. QUELLE QUESTION!

*Les Personnages*

| | |
|---|---|
| Citoyen | Citoyenne |
| 1er Monsieur | Mère |
| 2ème Monsieur | Fille |
| | 1ère dame |
| 1er Ouvrier | 2ème dame |
| 2ème Ouvrier | 3ème dame |
| Jean-Pierre | Mme. Griffe |
| Curé | 1er étudiant |
| Agent | 2ème étudiant |
| Directeur de la banque | 3ème étudiant |
| Georges | Alise |

The scene is set in the street outside the Banque de France. Two workmen sit behind a brazier. A third is out of sight. We had him under the trap-door in the floor of our stage, but otherwise they can pretend to be calling to him down a hole, while he speaks from the wings. One of the class was able to bring in an old safe, but one could be made of cardboard, and the explosion was produced by the sheet of metal otherwise used for thunder, with Jean-Pierre blowing some flour up from under the stage. The introductory words by citoyen/citoyenne are spoken before and just as the curtain is raised.

| | |
|---|---|
| **Citoyenne** | Mesdames, mesdemoiselles, messieurs, bonjour! |
| **Citoyen** | Voici notre ville, avec au milieu la Banque de France. |
| **Citoyenne** | C'est ici la place du marché, et voilà quelques braves citoyennes … mais qu'est-ce que c'est? |
| **Citoyen** | Ça a l'air d'être un trou. |

| | |
|---|---|
| **Citoyenne** | Un trou? Au milieu de la rue? |
| **Citoyen** | Oui, juste devant la Banque de France. |
| **Citoyenne** | Tiens, ça c'est drôle! |
| **Citoyen** | En effet, c'est bizarre! |
| **Citoyenne** | Que signifie ce mystère? |
| **Citoyen** | Nous allons bientôt voir. |
| **Citoyenne** | Voici des citoyennes qui arrivent. |
| **Fille** | Maman, regarde! Qu'est-ce qu'ils font? |
| **Mère** | Mais tu vois bien ce qu'ils font. |
| **Fille** | Mais qu'est-ce qu'ils font maman? |
| **Mère** | O dépêche-toi! On a des courses à faire. (elles s'en vont) |
| **1ère dame** | O, ma chère, tu ne peux pas t'imaginer ... ugh, qu'est-ce qu'ils font, vous croyez? |
| **2ème dame** | Je ne sais pas. Ils ont l'air de se faire du café. |
| **1ère dame** | Drôle d'idée! Se faire du café juste devant la Banque de France! |
| **3ème dame** | Ce sont des ouvriers dégoûtants. |
| **1er Monsieur** | Bonjour, mesdames! |
| **Dames** | Bonjour, monsieur! |
| **1er Monsieur** | Il fait assez beau, n'est-ce pas? ... mais, qu'est-ce qu'ils font, ces deux hommes là-bas? (au 2ème monsieur qui vient d'entrer) Tiens, Henri, tu as vu ces deux types là-bas? |
| **2ème monsieur** | Eh bé ... mais qu'est-ce qu'ils font? |
| **2ème dame** | On était en train de se le demander justement. |
| **2ème monsieur** | Tiens, je vais le leur demander. (il s'approche des ouvriers) Messieurs, bien le bonjour! |
| **Ouvriers** | B'jour! |
| **2ème monsieur** | Er, hem ... Que faites-vous, messieurs? (les ouvriers se regardent et haussent les épaules) |

**1er ouvrier** Il demande ce qu'on fait.
**2ème ouvrier** Tiens!
**1er ouvrier** (criant dans le trou) Hé, Jean-Pierre!
**Jean-Pierre** Quoi?
**1er ouvrier** Il y a un monsieur.
**Jean-Pierre** Qu'est-ce qu'il veut?
**2ème** Il demande ce qu'on fait.
**Jean-Pierre** Quelle question!
**Ouvriers** (ils se regardent et haussent les épaules) Quelle question!
**1er Monsieur** (au premier qui revient un peu gêné) Eh, bien, Henri! Qu'est-ce qu'ils font finalement?
**2ème monsieur** Bé … c'est clair, non? … ils … c'est-à-dire. . ils travaillent, quoi! (il regarde sa montre). Il est dix heures déjà – il faut que je file. Allez, au revoir! Au revoir mesdames! (il s'en va)
**Dames** Au revoir messieurs. Voici Madame Griffe! Bonjour, madame Griffe!
**Mme Griffe** Ah, mes chères amies, vous ne pouvez pas vous imaginer ce qui m'est arrivé hier quand je … Mais, dites, que font ces hommes là-bas?
**2ème dame** Ils travaillent.
**Mme Griffe** Ce n'est pas vrai!
**1ère dame** Si, c'est vrai.
**3ème dame** Ce sont des ouvriers dégoûtants. Moi, je préfère les hommes d'une certaine élégance.
**Mme Griffe** (elle s'approche des ouvriers) Bonjour, messieurs! Est-ce bien vrai que vous travaillez?

(ils se regardent)

**1er ouvrier** Elle demande si on travaille.
**2ème ouvrier** Tiens!
**1er ouvrier** (criant dans le trou) Hé, Jean-Pierre!

| | |
|---|---|
| **Jean-Pierre** | Quoi? |
| **1er ouvrier** | Il y a une dame ici. |
| **Jean-Pierre** | Qu'est-ce qu'elle veut? |
| **2ème ouvrier** | Elle demande si on travaille. |
| **Jean-Pierre** | Quelle question! |
| **Ouvriers** | Quelle question, en effet! |
| **Mme Griffe** | (elle revient aux autres dames) Oui, c'est vrai, ils travaillent. Ils font même un travail très important. Au revoir mesdames! |
| **Dames** | Au revoir, Madame Griffe. Bonjour, monsieur le curé! |
| **Curé** | Bonjour, mesdames! Tout va bien, j'espère? ... Mais, qu'est-ce qu'ils font là-bas? |
| **2ème dame** | Ils travaillent, monsieur le curé. |
| **Curé** | J'espère que ce ne sont pas de communistes. (il s'approche des ouvriers) Bonjour, messieurs! |
| **Ouvriers** | B'jour, m'sieur le curé! |
| **Curé** | Je ne crois pas que je vous ai vus à la messe récemment. Vous n'avez rien à confesser? |
| **Ouvriers** | (se regardant) à confesser? |
| **1er ouvrier** | Hé, Jean-Pierre! Il y a monsieur le curé. |
| **Jean-Pierre** | Qu'est-ce qu'il veut? |
| **2ème ouvrier** | Il demande si on n'a rien à confesser. |
| **Jean-Pierre** | Quelle question! |
| **1er ouvrier** | Eh, bé, oui! Quelle question, Monsieur le curé! |
| **Curé** | Bien sûr! Je vois maintenant que vous êtes de bons catholiques. Ne manquez pas d'assister à la messe de neuf heures. |
| **Ouvriers** | Mais bien sûr, monsieur le curé! (le curé s'en va) |
| **Georges** | (qui porte une lourde valise) Dépêche-toi, Alise! On va rater le train. |
| **Alise** | J'arrive, j'arrive! Ne marche pas si vite! |

(elle s'arrête pour se reposer sur sa valise) O mais regarde! Qu'est-ce qu'ils font?

**Georges** Tu vois bien ce qu'ils font. Ils creusent un trou.

**Alise** Oui. Mais, pourquoi?

**Georges** Ils réparent des câbles électriques, sans doute. Maintenant, dépêche-toi! Il est neuf heures déjà. (il s'en va)

**Alise** (le suivant) C'est quand même drôle – juste devant la Banque de France.

(on entend une explosion. Les ouvriers regardent dans le trou)

**1er étudiant** Dites, est-ce que vous avez entendu une explosion?

**2ème étudiant** Ça venait de la Banque de France.

**3ème étudiant** Regardez ces deux hommes là-bas!

**1er étudiant** Qu'est-ce qu'ils font?

**2ème étudiant** Allons voir! (aux ouvriers) Qu'est-ce que vous faites là?

**1er ouvrier** Occupez-vous de vos propres affaires!

**2ème ouvrier** Laissez-nous en paix!

**1er ouvrier** Nous travaillons.

**3ème étudiant** Vous n'avez pas l'air très honnêtes.

**2ème étudiant** Vous n'êtes pas des voleurs, par hasard?

**Ouvriers** Des voleurs? Quelle question!

**Agent** Qu'est-ce qui se passe ici?

**1er ouvrier** Monsieur l'agent, ces jeunes personnes nous embêtent.

**2ème ouvrier** Oui. Ils nous empêchent de faire notre travail.

**1er étudiant** Ce sont des voleurs!

**2ème étudiant** Oui. Nous avons entendu une explosion.

**Agent** Allons! Vous voyez bien que ces messieurs ont du travail à faire. Allez-vous-en tout de suite!

**Étudiants** (Ils s'en vont en grommelant) C'est sûr

| | |
|---|---|
| | que ce sont des voleurs. |
| **1er ouvrier** | Merci bien, monsieur l'agent. |
| **Agent** | À votre service, messieurs. Vous n'avez besoin de rien? |
| **1er ouvrier** | Hé, Jean-Pierre! Il y a monsieur l'agent. |
| **Jean-Pierre** | Qu'est-ce qu'il veut? |
| **2ème ouvrier** | Il demande s'il peut nous aider. |
| **Jean-Pierre** | Il pourrait garder le coffre – tenez. (il passe le coffre-fort aux autres) J'ai besoin de vous autres ici. |
| **2ème ouvrier** | Voulez-vous bien garder ce coffre, monsieur l'agent? |
| **Agent** | Bien sûr! Qu'est-ce qu'il y a à l'intérieur? |
| **2ème ouvrier** | Ben! Des outils, quoi! |
| **Agent** | Très bien. |

(les deux ouvriers descendent dans le trou, puis ils remontent avec Jean-Pierre.)

| | |
|---|---|
| **Jean-Pierre** | Merci bien, monsieur l'agent. Nous avons fini notre travail. (ils s'en vont avec le coffre-fort) |
| **Directeur** | (des coulisses) Au secours! Au secours! |
| **1er étudiant** | Ces cris viennent de la banque. |
| **2ème étudiant** | Vite, ouvrez la porte! |
| **Directeur:** | (qui sort de la banque, les mains liées derrière le dos) Aux voleurs! Trois hommes habillés en ouvriers ont volé tout l'argent de la banque. |
| **Agent** | Impossible! Je suis ici depuis une heure. Je n'ai pas vu de voleurs. |
| **3ème étudiant** | Mais si, monsieur, l'agent. Vous avez vu les trois voleurs. |
| **Agent** | Où? |
| **Étudiants** | (indiquant le trou) Ici! |

(L'agent se frappe le front et s'évanouit)

*RIDEAU*

# 5. TREIZE A LA DOUZAINE

*Les Personnages*

| | |
|---|---|
| le boulanger | une dame |
| Robert | la femme du boulanger |
| le diable | la mère |
| le père | premier enfant |
| le roi | deuxième enfant |
| premier citoyen | troisième enfant |
| deuxième citoyen | la reine |
| troisième citoyen | choeur (3 enfants) |
| quatrième citoyen | |
| premier domestique du roi | |
| deuxième domestique du roi | |

This play was performed by a Class V.
Props required: scene one – a table, a few 'play-dough' loaves, a box for the till, some bread tins; scene two – a table, five chairs, a pair of scales; scene three – chairs for the king and queen, a plank and some kind of pivot for it to rest on.

**La Première Scène**
'Chez le Boulanger'

**Dame** Bonjour, Monsieur le boulanger!
**Boulanger** Bonjour, Madame, vous désirez?
**Dame** Donnez-moi, s'il vous plaît un pain
Bien rond et frais; c'est pour demain.
**Boulanger** Et avec ça?
**Dame** Trois tartelettes.
**Boulanger** C'est tout madame? Je fais le compte:
Ça vous fait quatre francs cinquante.
**Dame** Tenez, Monsieur, et au revoir!
**Boulanger** Merci, Madame, et au revoir!
(La dame sort et Robert entre.)

**Robert** Bonjour, Monsieur le boulanger!
Est-ce que tu as commandé
Ce gros sac de farine?
**Boulanger** Oui, Robert, ça coûte combien?
**Robert** J'ai ici la facture, tiens!
**Boulanger** Alice, arrive avec l'argent!
Donne à Robert cinquante francs!
**Robert** Merci, Madame, et au revoir!
**Choeur** Dans la caisse il n'y a plus rien.
Et Alice, fâchée, se plaint:
**Alice** Toutes mes robes sont usées.
Je n'ai plus rien à porter.
Quand aurai-je mon manteau neuf?
(Alice s'en va en colère)
**Boulanger** Le roi a commandé:
Chaque pain doit peser
Une livre – c'est vrai.
(Le diable entre.)
**Diable** S'il pesait un peu moins?
Il n'y a pas de témoins.
Voici un autre pain,
Qui ne te coûte rien.

(The devil takes dough out of the bread tins to make another loaf which he then offers to the baker. The latter does not look at the devil since we are meant to be witnessing what is happening within his soul.)

**La deuxième scene**
'Chez une famille pauvre'

**Premier enfant** Voici le pain, maman!
**La Mère** À table, les enfants!
**Choeur** Maintenant tout est prêt.
Nous avons le pain frais.
À chacun son morceau,
Avec un verre d'eau.
**Deuxième enfant** Moi, je n'ai pas de pain.

Et pourtant j'ai bien faim.

(The mother slices the bread and distributes it, but there is not enough to go round. When the slices are weighed they make up less than the legal weight of a loaf.)

**Mère** Mais qu'est-ce qui s'est passé?
Il n'y en a pas assez!

**Le Père** Va chercher la balance!
Et pesons les morceaux!

**Troisième enfant** Car notre souverain
A dit que chaque pain
Doit avoir le bon poids.

**La mère** Quelle méchanceté,
Monsieur le boulanger!

**Tous** Allons le dire au roi!

**La Troisième scène**
'Le Palais du Roi'

**Choeur** Le roi envoie chercher
Le méchant boulanger,
Qui doit dire pourquoi
Son pain manque de poids.

(Le boulanger entre, accompagné des domestiques du roi)

**Boulanger** Mais votre majesté,
C'n'est pas la vérité!
Tous mes pains, quant au poids,
Se conforment aux lois.

**Le Roi** Nous allons vous peser,
Monsieur le Boulanger.

(Les domestiques le pèsent.)

**1er Domestique** Cent vingt livres ici!

(The weighing of the baker can take place in the wings if no large scales are available.)

**Le Roi** De la boulangerie
Vous allez apporter
Alors cent vingt gros pains
À votre souverain!

(Les citoyens mettent la balance en place.)
(The servants arrange the plank so that one end projects over the edge of the stage – i.e. out of the castle window.)

**Premier Citoyen** Mettez les pains ici
Pour faire un contrepoids!
**2ème Citoyen** Avez-vous obéi,
Boulanger, à la loi?
**Boulanger** Toujours – mais si, c'est vrai!
**2ème Domestique** Alors, êtes-vous prêt?
**Le Roi** Ne tremble pas! Avance!
Monte sur la balance!
**Premier Citoyen** Sur un plateau les pains -
**2ème Citoyen** Sur l'autre
**Tous** le vilain!
**3ème Citoyen** Va! Sors par la fenêtre!
**4ème Citoyen** Et puis appelle un prêtre
Si tu n'as pas dit vrai!
**3ème Citoyen** Le fond n'est pas si près!
**Boulanger** Grâce, vos majestés!
Le diable m'a tenté.
**Le Roi** La reine va juger
Cette affaire – écoutez!
**La Reine** À partir de demain
Le treizième pain
Sera toujours gratuit.
**Boulanger** Ainsi soit-il! Et puis
Laissez-moi réparer
Ma faute, et acceptez
Qu'à chacun aujourd'hui
Je donne un pain gratuit.
**Tous** Vive le boulanger!
Parce que dorénavent
Le treizième pain
Ne coûtera rien.

*FIN*

# 6. HERR VERGEßLICHS TÜRKISCHES KONFEKT

## Kurzes Lustspiel

*Rolenverzeichnis*

Wolfgang, Ingrid, Lisa, Johann, Jutta, Willfried
(die Kinder von Herrn und Frau Vergeßlich)
Herr Hans Vergeßlich (ein Geschäftsmann)
Frau Ingeborg Vergeßlich
Carlos
Johanna Schnitzel (Geschäftsfrau)
Herr Schneider (Geschäftsmann)
Sekretärin
Herr Kirsch (Geschäftsmann)
Karola Kaufmann (Geschäftsfrau)
Beamter
Peter, Monika, Robert (Reisende)
Polizist
Türkische Verkäuferin
Erste Türkin; zweite Türkin; dritte Türkin

### Erste Szene

bei Herrn und Frau Vergeßlich
beim Frühstück

**Wolfgang** Guten Morgen, Ingrid!

**Ingrid** Guten Morgen!

(Die Kinder treten eins nach dem anderen ins Eßzimmer und setzen sich an den Tisch)

**Lisa** Guten Morgen, Ingrid! Guten Morgen, Wolfgang!

**Johann** Guten Morgen, Ingrid! Guten Morgen, Wolfgang! Guten Morgen, Lisa!

**Jutta** Guten Morgen, Ingrid! Guten Morgen,

| | |
|---|---|
| | Wolfgang! Guten Morgen, Lisa! Guten Morgen, Johann! |
| **Willfried** | Guten Morgen, Ingrid! Guten Morgen Wolfgang! Guten Morgen, Lisa! Guten Morgen, Johann! Guten Morgen, Jutta! |
| **Herr Vergeßlich** | Guten Morgen, meine Kinder! |
| **Alle zusammen** | Guten Morgen, Papa! |
| **Frau Vergeßlich** | Guten Morgen, meine Kinder! |
| **Alle zusammen** | Guten Morgen, Mutti! |
| **Frau Vergeßlich** | Tee oder Kaffee? |
| **Wolfgang** | Kaffee, bitte. |
| **Ingrid** | Tee, bitte. |
| **Lisa** | Kaffee, bitte. |
| **Johann** | Tee, bitte. |
| **Jutta** | Kaffee, bitte. |
| **Willfried** | Tee und Kaffee, bitte. (Die Achseln zuckend gießt Ingeborg Tee und Kaffee in seine Tasse) |
| **Herr Vergeßlich** | Türkisches Konfekt, bitte. |
| **Ingeborg** | Wir haben kein türkisches Konfekt mehr. |
| **Herr V.** | Nein? Wirklich? |
| **Ingeborg** | (ärgerlich) Nein. |
| **Herr V.** | (nachdenklich) Kein türkisches Konfekt. (entschlossen) Ich werde in die Türkei fahren, um türkisches Konfekt zu kaufen. (sich umsehend) Wo ist meine Mappe? |
| **Carlos** | (kommt herein. In der einen Hand hält er einen Blumenstrauß, in der anderen Herrn Vergeßlichs Mappe) Bitte schön. |
| **Herr V.** | Danke schön! Auf Wiedersehen! |
| **Die Kinder** | Auf Wiedersehen, Papa! |
| **Carlos** | (gibt Ingeborg, die deprimiert aussieht, den Strauß) Bitte schön! |
| **Ingeborg** | (strahlend) O, ich danke dir für die Blumen. |

**Zweite Szene**

im Büro

Der Frühstückstisch der vorigen Szene ist jetzt ein Schreibtisch, worauf eine Schreibmaschine steht.

**Johanna** (tritt ins Büro ein) Guten Tag! Mein Name ist Johanna Schnitzel. Ist Herr Schneider da?

**Sekretärin** Guten Tag! Ja, Herr Schneider ist da. Einen Augenblick, bitte!

**Johanna** Danke schön. Darf ich meine Mappe hier lassen?

**Sekretärin** Ja, natürlich.

(ein aus Holz und Karton gebastelter Türrahmen trennt das Empfangszimmer links von Herrn Schneiders Zimmer rechts)

**Sekretärin** (von links nach rechts gehend) Herr Schneider, Frau Schnitzel ist da.

**Schneider** (er steht auf und kommt ihr entgegen) Guten Tag, Frau Schnitzel.

**Johanna** Guten Tag, Herr Schneider.

**Schneider** Bitte, kommen Sie herein!

**Johanna** Danke schön.

**Schneider** Nehmen Sie bitte Platz!

**Johanna** Danke.

**Herr Kirsch** (zur Sekretärin) Guten Tag! Mein Name ist Kirsch. Ist Herr Schneider da?

**Sekretärin** Guten Tag! Ja, Herr Schneider ist da. Einen Augenblick, bitte!

**Kirsch** Danke schön. Darf ich meine Mappe hier lassen?

**Sekretärin** Ja, natürlich.

**Sekretärin** Herr Schneider, Herr Kirsch ist da.

**Schneider** (er kommt ihm entgegen) Guten Tag, Herr Kirsch!

**Kirsch** Guten Tag, Herr Schneider!

| | |
|---|---|
| **Schneider** | Bitte kommen Sie herein! |
| **Kirsch** | Danke. |
| **Schneider** | Nehmen Sie bitte Platz! |
| **Kirsch** | Danke. |
| **Karola Hübsch** | Guten Tag! Mein Name ist Karola Hübsch. Ist Herr Schneider da? |
| **Sekretärin** | Guten Tag! Ja, Herr Schneider ist da. Einen Augenblick, bitte! |
| **Karola** | Danke schön. Darf ich meine Mappe hier lassen? |
| **Sekretärin** | Ja, natürlich. |
| **Sekretärin** | Herr Schneider, Frau Hübsch ist da. |
| **Schneider** | (er geht ihr entgegen) Guten Tag, Frau Hübsch |
| **Karola** | Guten Tag, Herr Schneider! |
| **Schneider** | Bitte kommen Sie herein! |
| **Karola** | Danke schön. |
| **Schneider** | Nehmen Sie bitte Platz! |
| **Karola** | Danke. |
| **Schneider** | (zu den anderen Geschäftsleuten) Möchten Sie Tee oder Kaffee? |
| **Johanna** | Kaffee, bitte! |
| **Kirsch** | Kaffee, bitte! |
| **Karola** | Kaffee, bitte! |
| **Schneider** | (zur Sekretärin) Fräulein Fink, bitte vier Tassen Kaffee! |
| **Sekretärin** | Ja, gern. (sie bringt ihnen ein Tablett mit vier Tassen Kaffee.) |
| **Herr Vergeßlich** | Guten Tag, Fräulein Fink! Ich habe meine Mappe vielleicht hier liegen lassen? |
| **Sekretärin** | Guten Tag, Herr Vergeßlich! (sie sieht die vier Mappen an, die alle gleich aussehen. Ist das vielleicht Ihre Mappe? |
| **Herr V.** | (sieht die Mappe flüchtig an) Ja, das ist Meine. Danke schön. |
| **Sekretärin** | Bitte schön. |

(Herr Vergeßlich eilt fort. Indessen ist die Unterredung zu Ende gekommen. Einer nach dem anderen nehmen die Geschäftsleute Abschied von Herrn Schneider.)

**Johanna** Ich habe meine Mappe hier liegenlassen, nicht wahr?
**Sekretärin** Hier ist eine Mappe.
**Johanna** Danke schön. (ab)
**Kirsch** Ich habe meine Mappe hier liegenlassen, nicht wahr?
**Sekretärin** Hier ist eine Mappe.
**Kirsch** Danke schön. (ab)
**Karola** Ich habe meine Mappe hier liegenlassen, nicht wahr?
**Sekretärin** Hier ist eine Mappe.
**Karola** Danke schön. (ab)
**Schneider** Ich habe meine Mappe vielleicht hier liegenlassen?
**Sekretärin** Hier ist eine Mappe.
**Schneider** Danke schön. (ab)

(Die Sekretärin sieht sehr müde aus. Carlos tritt ins Büro ein).

**Carlos** (er gibt ihr einen Blumenstrauß.) Bitte schön!
**Sekretärin** (strahlend) O ich danke dir für die Blumen.

### Dritte Szene
bei der Paßkontrolle am Flughafen

**Beamter** Guten Tag! Ihren Paß, bitte!
**Peter** Guten Tag! (er gibt dem Beamten seinen Paß. Der Beamte sieht ihn an, dann gibt er ihn zurück.)
**Beamter** Bitte schön!
**Peter** Danke schön.
**Beamter** Guten Tag! Ihren Paß, bitte!
**Monika** Guten Tag!
**Beamter** Bitte schön.

**Monika** Danke schön.
**Beamter** Guten Tag! Ihren Paß, bitte!
**Herr Vergeßlich** So, bitte!
**Beamter** Dieser Paß ist nicht in Ordnung.
(Herr Vergeßlich sieht sich nach seiner Mappe um, die er in der Mitte der Bühne abgestellt hatte. Er sieht sie aber nicht und entfernt sich, um sie zu suchen. - (ab)- Der Beamte glaubt, daß er davongelaufen sei und pfeift. Ein nicht sehr imposant aussehender Polizist kommt hergelaufen. Er stolpert über die Mappe und fällt hin.)
**Polizist** Was ist los ... oooo!
**Beamter** Sein Paß ist nicht in Ordnung. (Der Polizist steht auf und sieht sich um.) Dorthin.
**Polizist** Sie sind verhaftet! (Er stolpert noch einmal über die Mappe und fällt wiederum hin. Er steht auf, stellt die Mappe sorgfältig hin und läuft Herrn Vergeßlich nach.)
**Johanna** (sie reicht dem Beamten ihren Paß, den sie aus ihrer - eigentlich Herrn Vergeßlichs - Mappe nimmt.) Guten Tag!
**Beamter** (er sieht den Paß an; er sieht Johanna an - dann:) Dieser Paß ist nicht in Ordnung.
**Johanna** Selbstverständlich! Das ist nicht mein Paß. Das ist mein Paß! (sie nimmt den Paß, den Her Vergeßlich dem Beamten gegeben hatte und der auf dem Tisch neben dem Beamten liegt; dann eilt sie fort. Der Beamte pfeift und alles wiederholt sich wie oben.)
**Polizist** Was ist los ... oooo!
**Beamter** Ihr Paß ist nicht in Ordnung.
**Polizist** Sie sind verhaftet ... !
**Herr Kirsch** Guten Tag!

**Beamter** Dieser Paß ist nicht in Ordnung.
**Kirsch** Das ist nicht mein Paß . Das ist mein Paß.
**Beamter** (pfeift)
**Polizist** Was ist los? ... ooooo!
**Beamter** Sein Paß ist nicht in Ordnung ... Dorthin!
**Polizist** Sie sind verhaftet ... ooooo!
**Karola** Guten Tag!
**Beamter** Dieser Paß ist nicht in Ordnung.
**Karola** Das ist nicht mein Paß . Das ist mein Paß.
**Beamter** (pfeift)
**Polizist** Was ist los? ... ooooo!
**Beamter** Ihr Paß ist nicht in Ordnung ... Dorthin!
**Polizist** Sie sind verhaftet ... ooooo!
(Beamter und Polizist ab.)

**Vierte Szene**
ein Lebensmittelgeschäft in der Türkei

**Verkäuferin** Guten Abend!
**Erste Türkin** Guten Abend!
**Verkäuferin** Was wünschen Sie, bitte?
**1e. Türkin** Ich möchte bitte Eier.
**Verkäuferin** Ja. Möchten Sie die Packung zu sechs oder zu zehn Stück?
**1e. Türkin** Zu sechs Stück, bitte.
**Verkäuferin** Ja, einen Moment, bitte (gibt ihr die Eier) Bitte sehr!
**1e. Türkin** Danke.
**Verkäuferin** Haben Sie noch einen Wunsch?
**1e. Türkin** Nein, danke. Was macht das?
**Verkäuferin** Zwo Mark und fünfundsechzig, bitte.
**1e. Türkin** Ja. Zwei Mark, fünfzig, sechzig, fünfundsechzig. Bitte schön.
**Verkäuferin** Danke schön. (erste Türkin ab. Die

| | |
|---|---|
| | zweite kommt herein) Guten Abend! |
| **2e. Türkin** | Guten Abend! |
| **Verkäuferin** | Was wünschen Sie, bitte? |
| **2e. Türkin** | Ich möchte bitte zweihündert Gramm Zucker. |
| **Verkäuferin** | Möchten Sie den groben oder den feinen Zucker? |
| **2e. Türkin** | ... Den groben, bitte. |
| **Verkäuferin** | Ja, einen Moment, bitte. Bitte sehr. |
| **2e. Türkin** | Danke. |
| **Verkäuferin** | Haben Sie noch einen Wunsch? |
| **2e. Türkin** | Nein, danke. Was macht das? |
| **Verkäuferin** | Zwo Mark und fünfundsechzig, bitte. |
| **2e. Türkin** | Ja, Zwei Mark, funfzig, sechzig, fünfundsechzig. Bitte schön! |
| **Verkäuferin** | Danke. (zweite Türkin ab. Die dritte kommt herein.) Guten Abend! |
| **3e. Türkin** | Guten Abend! |
| **Verkäuferin** | Was wünschen Sie, bitte? |
| **3e. Türkin** | Ich möchte bitte Seife. |
| **Verkäuferin** | Möchten Sie die grüne oder die gelbe Seife? |
| **3e. Türkin** | Die grüne, bitte. |
| **Verkäuferin** | Ja, einen Moment, bitte ... Bitte sehr. |
| **3e. Türkin** | Danke. |
| **Verkäuferin** | Haben Sie noch einen Wunsch? |
| **3e. Türkin** | Nein, danke. Was macht das? |
| **Verkäuferin** | Zwo Mark und fünfundsechzig, bitte. |
| **3e. Türkin** | Ja. Zwei Mark, fünfzig, sechzig, fünfundsechzig. Bitte schön. |
| **Verkäuferin** | Danke schön. (dritte Türkin ab. Herr Vergeßlich kommt herein) Guten Abend! |
| **Herr V.** | Guten Abend! Ich möchte bitte türkisches Konfekt. |
| **Verkäuferin** | Ja, einen Moment, bitte ... Bitte sehr. |
| **Herr V.** | Danke. Was macht das? |

**Verkäuferin** Zwo Mark und fünfundsechzig, bitte.
**Herr V.** Ja. Zwei Mark, fünfzig, sechzig, fünfundsechzig. Bitte schön.
**Verkäuferin** Danke schön. (Herr V. ab) Ihr türkisches Konfekt! Sie haben Ihr türkisches Konfekt vergessen! (sie sieht sehr bekümmert aus)
**Carlos** (er gibt ihr einen Blumenstrauß) Bitte schön.
**Verkäuferin** O, ich danke dir für die Blumen!

**Fünfte Szene**
bei der Paßkontrolle am Flughafen

**Beamter** Guten Tag! Ihren Paß, bitte.
**Peter** Guten Tag! (alles wie am Anfang der dritten Szene, bis Herr V. erscheint)
**Beamter** Guten Tag! Ihren Paß, bitte!
**Herr V.** (steckt die Hand in die Tasche und findet den Paß nicht) Ich habe ihn vielleicht in der Türkei vergessen.
**Beamter** (der ihn jetzt wiedererkennt) So! (er pfeift)
**Herr V.** Aber, das ist mein Paß! Danke! (er nimmt seinen Paß aus den Händen des Beamten und eilt fort.)
**Polizist** (wie zuvor) Was ist los? ... ooooo!
**Beamter** Dorthin!
**Polizist** Sie sind verhaftet ...!
**Carlos** (er gibt dem Polizist, der noch auf dem Boden sitzt, einen Blumenstrauß) Bitte schön!
(Der Polizist fällt in Ohnmacht)

*VORHANG*

## 7. DER DREIZEHNTE LAIB

**Erste Szene**
die Bäckerei von Hans Teig

(Hans zieht Brot auf einer Schaufel mit langem Stiel aus dem Backofen. Seine Frau legt die Laibe auf den Ladentisch.)

| | |
|---|---|
| **Hans** | Sieben, acht, neun ... |
| **Frau** | Wir stehen früh auf; wir arbeiten den ganzen Tag – und wann werden wir Geld genug haben, um das Leben zu genießen? (Hans kratzt sich den Kopf) Wann werden wir uns neue Möbel anschaffen können? Die Stühle, der Teppich – alles ist abgenutzt! |
| **Hans** | Ich stehe früh auf; ich arbeite den ganzen Tag, und bin immer arm wie eine Kirchenmaus. Es ist nicht gerecht. |
| **Frau** | Überhaupt nicht! Mein Kleid ist voll Flicken – wann kaufst du mir ein neues Kleid? |
| (es klopft) | |
| **Hans** | Herein! |
| **Müller** | Guten Tag! |
| **Hans + Frau** | Guten Tag! |
| **Müller** | Ich bringe dir, Bäcker, die zwanzig Sack Mehl, die du bestellt hast. |
| **Hans** | Was macht das? |
| **Müller** | Zwanzig Sack Mehl zu einem Schilling das Stück: das macht zwanzig Schilling, bitte. |
| **Hans** | (öffnet seinen Geldkasten) fünf, zehn, fünfzehn, zwanzig – bitte schön! |
| **Müller** | Danke schön. Auf Wiedersehen! |
| **Hans + Frau** | Auf Wiedersehen! |

**Frau** (guckt in den Kasten) Der Kasten ist fast leer.

**Hans** Ja, hätten wir nur nicht das Mehl zu bezahlen. Aber ohne Mehl, kein Brot. Zwölf Pfund Mehl – zwölf Laib Brot.

**Frau** Nur zwölf?

**Hans** Ja, natürlich. Jeder Laib muß ein Pfund wiegen. So hat es der König verordnet.

**Frau** Mit so einer Verordnung wirst du nimmer reich.

**Hans** (nachdenklich) Wenn ich nur einen dreizehnten Laib daraus kriegen könnte! Der dreizehnte Laib würde reiner Gewinn sein!

**Zweite Szene**

Abendbrotzeit bei der Familie

**Mutter** (den Kindern zurufend) Abendbrotzeit! Bitte, zu Tisch, ihr Kinder! Vater, die erste Scheibe ist wie gewöhnlich für dich.

**Vater** Danke schön.

**Mutter** Was möchtest du auf dein Brot?

**Vater** Honig, bitte.

**Mutter** Bitte schön.

**Vater** Danke schön.

**Lisa** Immer nur ein einziges Stück Brot! Ich bin hungrig. Ich möchte den ganzen Laib essen.

**Mutter** Dein Vater steht früh auf und arbeitet den ganzen Tag, und weißt du wieviel Geld er jeden Tag verdient?

**Lisa** (beschämt) Ja. Zwei Pfennig.

**Mutter** Und ein Laib Brot kostet schon einen

| | |
|---|---|
| | Pfennig. |
| **Mutter** | Glücklicherweise sind wir nur zwölf in der Familie, sonst würde ein Laib nicht ausreichen. Wir kommen aber mit einem Laib aus, da ein Laib gerade zwölf Scheiben gibt. |
| **Gertraud** | Wenn ein Leib Brot zu einem Pfennig das Stück zwölf Scheiben gibt, wieviel kostet jede Scheibe? |
| **Barbara** | Stopf ihr den Mund zu! Ich kann Mathematik nicht leiden. |
| **Lisa** | Hunger leiden wir doch. Eine Scheibe genügt nicht. |
| **Ursula** | Sei damit zufrieden! Wir sind arme Leute. |
| **Lisa** | Schon gut. Darf ich Pflaumenmus auf meinem Brot haben? |
| **Georg** | (reicht ihr das Pflaumenmus) Bitte schön. |
| **Lisa** | Danke schön. |
| **Barbara** | Bitte, reiche mir die Butter! |
| **Karl** | Bitte schön. |
| **Barbara** | Danke schön. |
| **Monika** | Eine Salzgurke, bitte! |
| **Johann** | Bitte schön. |
| **Monika** | Danke schön. |
| **Mutter** | Oh! |
| **Alle** | Was ist los? |
| **Mutter** | Das stimmt nicht. Ich habe nur elf Scheiben geschnitten, und der Laib ist schon zu Ende. |
| **Vater** | Das ist unmöglich. Seit fünfzehn Jahren bekommst du immer aus einem Laib Brot zwölf Scheiben. |
| **Mutter** | Heute aber nicht. |
| **Fritz** | Vielleicht hast du die Scheiben dicker als gewöhnlich geschnitten. Zeig her, |

Gertraud!

**Gertraud** Mein Stück Brot ist nicht größer als die anderen. Sieh mal!

**Vater** (kratzt sich den Kopf) Das ist doch ein Rätsel.

**Mutter** Vielleicht ist der Laib heute kleiner als gewöhnlich.

**Ursula** Das ist unmöglich. Jeder Laib muß ein Pfund wiegen.

**Barbara** Ja, so hat es der König verordnet.

**Karl** Wir sollten alle die Scheiben wieder zusammensetzen und auf die Waage legen.

**Monika** Ja, Vater, tu es!

**Mutter** Es scheint die einzige Möglichkeit zu sein, die Wahrheit zu erfahren.

**Vater** Georg, bring die Waage her, bitte!

**Georg** Jawohl, Vater. (er bringt die Waage und gibt sie seinem Vater) Bitte schön.

**Vater** Danke schön. So auf die eine Waagschale hier lege ich das Pfundgewicht.

**Gertraud** Unsere Lehrerin hat gesagt, daß ein Pfund sechzehn Unzen entspricht.

**Barbara** Schon wieder Mathematik! Stopf ihr den Mund zu!

**Mutter** Gebt eure Scheiben her, Kinder! Legt sie auf die andere Waagschale!

**Lisa** Die Waagschale mit dem Brot bringt die andere nicht ins Gleichgewicht.

**Vater** (nachdem er versucht hat, mit anderen Gewichten das Gleichgewicht herzustellen.) Das Brot wiegt nur vierzehn Unzen.

**Lisa** Unser Bäcker ist reif für den Galgen.

**Johann** Ja. Der Verbrecher muß bestraft werden.

**Ursula** Du solltest dich bei dem König über den Bäcker beklagen
**Vater** Ja. Morgen gehe ich zum König.
**Georg** Dürfen wir mitkommen?
**Mutter** Wartet ab.

**Dritte Szene**
Im Schloß des Königs

**König** (blickt aus dem Fenster) Was macht diese Menge vor dem Schloßtor?
**Königin** Horch! Was rufen sie? Brot ... Bäcker ... Gerechtigkeit ... Was soll das alles bedeuten?
**König** Diener, bringt sie herein, daß wir ihre Klagen anhören.
**Diener** Jawohl, eure Majestät. (ab)
**Königin** Diese treuen Bürger werden besserer Laune sein, wenn wir ihnen etwas zu essen und zu trinken geben. Ihr Mädchen, bringt Brot und Wein her!
(Dienstmädchen ab)
**Diener** Man hört von allen diesen Leuten eine einzige Klage.
**1. Bürger** Eure Majestät hat ein sehr gutes Gesetz gemacht ...
**2. Bürger** Ja ... ein Laib Brot soll ein volles Pfund wiegen.
**Alle** Ein gutes Gesetz!
**König** Wenn ihr das Gesetz für gut haltet, was gibt es da zu klagen?
**3. Bürger** Das Gesetz ist gut, aber unser Bäcker beachtet es nicht.
**4. Bürger** Nein, gestern haben wir unseren Laib Brot gewogen. Er hat kaum vierzehn Unzen gewogen.
**1. Bürger** Und jedes Kind weiß doch, daß ein

Pfund sechzehn Unzen hat.

**2er Bürger** Uns alle hat der Bäcker beschwindelt. Kein Laib wiegt mehr ein Pfund.

**3er Bürger** Alles was er jetzt verkauft ist unter dem gesetzlichen Gewicht.

**König** Seid ihr alle dieser Meinung?

**Alle** Ja, eure Majestät.

(Der König und die Königin beraten sich.)

**König** Ihr Diener, bringt den Bäcker her! Bringt auch die große Waage, einen Balken und Gewichte. (Diener ab)

**Königin** (zu den Dienstmädchen) Indessen gebet diesen lieben Leuten zu essen und zu trinken.

(Während die Bürger essen und trinken, errichten Diener den Balken als große Waage auf einen Stuhl oder Tisch, so daß das eine Ende des Balkens in den Kulissen steckt d. h. unsichtbar ist. Die andere Waage setzen sie in die Mitte. Wenn man keine Zeit hat diese Waage zu basteln oder zu finden, können die Diener den Bäcker hinter der Bühne wiegen.)

**Diener** Hier ist der Bäcker, eure Majestät.

**König** Weißt du, Bäcker, warum diese Leute hierhergekommen sind?

**Bäcker** Wie soll ich es wissen?

**König** Einer soll reden.

**1er Bürger** Unser König hatte uns ein gutes Gesetz gegeben: ein Laib Brot soll immer ein Pfund wiegen.

**Bäcker** Das weiß ich schon.

**1er Bürger** Seit einer Woche ist das Brot, das du verkaufst, unter diesem Gewicht.

**Bäcker** Du lügst. Es ist eine Lüge!

**1er Bürger** Es ist keine Lüge. Wir haben alle unser Brot gewogen und in keinem Fall war das Gewicht richtig.

**König** Was sagst du, Bäcker?

**Bäcker** ... daß es eine Lüge ist.

**Alle** Seht den Schurken an! Er zittert. Er weiß schon, daß es keine Lüge ist. Er muß bestraft werden.

**König** Tritt auf die Waage, Bäcker! (Die Diener wiegen den Bäcker.)

**Diener** Er wiegt hundertvierundvierzig Pfund.

**König** Bringt jetzt von seiner Bäckerei 144 Laib Brot. (Diener ab)

**König** (zum Bäcker) Wenn ihre Klage ungerecht ist, hast du nichts zu befürchten. (zu den anderen) Meine Diener haben hier eine große Waage aufgerichtet. (er zeigt den Balken.)Die eine Waagschale liegt hier im Saal. Darauf soll man 144 Laib Brot legen.

**2er Bürger** Wo ist die andere Waagschale? Ich sehe sie nicht.

**König** Die steckt aus dem Fenster.

**3er Bürger** Und was soll man darauf legen?

**König** Den Bäcker.

**Bäcker** Mich? Warum denn?

**Königin** Habe keine Angst, Bäcker. Wenn jeder deiner Laibe ein Pfund wiegt, bleibst du gesund und munter in der Luft hängen.

**1er Bürger** Wenn jeder Laib weniger als ein Pfund wiegt ...

**2er Bürger** ... fällst du hundert Fuß in den Burggraben hinunter.

**3er Bürger** Glaubst du, er würde so einen Fall überleben?

**4er Bürger** Unmöglich. Er würde in Stücke geschlagen.

(Die Diener legen das Brot auf das sichtbare Ende des Balkens.)

**König** Komm Bäcker! Aus dem Fenster mit dir! Wenn jeder Laib ein Pfund

wiegt, ist nichts zu befürchten.

**Bäcker** Ab...b...b...b...b... er ... es ist. g...g...gefährlich!

**4er Bürger** Nur wenn du falsch gesprochen hast.

**König** Warum zögerst du?

**Bäcker** (in die Knie fallend) Gnade, Herr! Ich bin schuldig!

**König** (zur Königin) Was verdient der Schurke? Wie sollen wir ihn bestrafen?

**Königin** Da er so habgierig war, soll er von nun an jeden dreizehnten Laib kostenlos hergeben.

**Alle** Das ist Gerechtigkeit. Die Königin hat richtig geurteilt.

**König** Verstehst du Bäcker? Von nun an gibst du den dreizehnten Laib als Geschenk her.

**Bäcker** Einverstanden, eure Majestät. Und da ich so ein Schurke gewesen bin, schenke ich heute jedem kostenlos sein Brot.

**1er Bürger** Hört ihr, was der Bäcker sagt?

**2er Bürger** Er bereut sich, und um wiedergutzumachen was er getan hat, schenkt er uns das Brot.

**3er Bürger** Heute kostet das Brot nichts!

**4er Bürger** Es lebe der Bäcker!

**Alle** Es lebe der Bäcker!

(Sie tragen ihn auf ihren Schultern)

**Alle** Es lebe der König! Es lebe der Bäcker!

*VORHANG*

## 8. DIE KLUGE

This last play is an adaptation of part of Carl Orff's opera *Die Kluge*, which I knew almost by heart at one time. It is incomplete, but if the short scene with the vagabonds is omitted, it stands on its own as a little drama for five actors.

### Erste Szene

**Bauer** Tochter, sieh was der Pflug ans Licht gebracht hat!

**Tochter** Ein goldner Mörser. Gold – das ist kein Glück. Wer weiß, wo dieses hergekommen ist?

**Bauer** Gold ist Geld, und damit kann man alles kaufen.

**Tochter** Grabe du nur diesen Mörser wieder ein! Wirf ihn ins Wasser, in den tiefsten Fluß!

**Bauer** Ich werde den Mörser dem König bringen. Es ist doch sein Land, das diesen Schatz verborgen hielt. Ganz sicher wird er es königlich mir lohnen.

**Tochter** Narr! Dem König bringst du ihn? Gehe nicht zum König, sei kein Narr! Wer viel hat, der hat nie genug. 'Wo ist der Stößel?' wird er schrein. Er wird dich in seinen Turm werfen.

**Bauer** Keine Angst! Er wird es königlich mir lohnen.

**Tochter** 'Her mit dem Stößel, Bauer!' wird er schrein.

**Bauer** Das glaube ich nicht. Mich in seinen Turm werfen, weil ich ihm einen goldenen Mörser bringe? Sei nicht so dumm, Tochter!

**Zweite Szene**

**Bauer** Herr, diesen Mörser hat mein Pflug ans Licht gebracht. Es ist doch dein Land, das diesen Schatz verborgen hielt, so bring ich ihn dir.

**König** Aus eitlem Gold! Wo hast du diesen Mörser her?

**Bauer** Der Pflug hat ihn ans Licht gebracht. Ja, ja, so lag er da und innen war er ganz und gar mit schwarzer Erde angefüllt.

**König** Wo ist der Stößel? Den hältst du mir verborgen, Schuft. Den willst du wohl für dich behalten. Her mit dem Stößel, Bauer!

**Bauer** Ich habe ihn nicht gefunden, Herr.

**König** Gib den Stößel her, sonst werfe ich dich in meinen Turm!

**Bauer** Den Stößel habe ich nicht, Herr.

**1. Wächter** Komm, Bauer! In den Turm!

**2. Wächter** Wo die Ratten dich lebendig verzehren.

(Die Wächter werfen ihn in den Turm und gehen weg.)

**Dritte Szene**

**Bauer** Oh, hätt' ich meiner Tochter nur geglaubt! Oh, hätt' ich ihr nur geglaubt! Ich läge nicht in diesem Loch, wo Ratten mich lebendig verzehren. Oh, hätt' ich meiner Tochter nur geglaubt!

**König** Was schreit der Mann?

**1. Wächter** Ich kann es nicht verstehen.

**König** Ich will es wissen.

**2. Wächter** Herr, seit Tagen schon und immerfort sagt er das Gleiche ...

| | |
|---|---|
| **1. Wächter** | 'Oh, hätt' ich meiner Tochter nur geglaubt!' |
| **König** | Was soll der Spruch? Holt mir den Bauern aus dem Turm! |
| **1. Wächter** | He du, was liegst du da? Was schreist du, alter Narr? |
| **2. Wächter** | Du mußt zum König, komm! |
| **König** | Wo ist der Stößel? Hast du dich besonnen? Hast du im Kerker den Verstand zurückgewonnen? |
| **Bauer** | Ich hab' ihn nicht gefunden, Herr! |
| **König** | Den Stößel oder den Versand? |
| **Bauer** | Oh, hätt' ich meiner Tochter nur geglaubt! |
| **König** | Was ist's damit – Was redst du da von deiner Tochter? Du hast wohl eine kluge Tochter. |
| **Bauer** | Ja, ja. Sie hat den Platz genau erraten, wo du mich hinwirfst. |
| **König** | Was sagt sie denn? |
| **Bauer** | 'Geh' nicht zum König! Sei kein Narr! Er glaubt dir nicht, was du erzählst. Er nimmt den Mörser, wie er ist, und wird nur nach dem Stößel fragen und sagt, du seist ein Dieb, du hättest ihn gestohlen. Dann wirft er dich in seinen Turm.' |
| **König** | Das sagte deine Tochter? O wie klug! Die kluge Tochter muß ich sehen. Bring mir deine Tochter! Pack dich! |
| **Bauer** | Herr ... |
| **König** | Geh', Tölpel, bring sie her! Sonst laß ich beide euch ertränken und eure Leichen an die Pappeln henken! |

### Vierte Szene

**1. Vagabund** Spaß muß sein, sagte die Katze zum Vogel und fraß ihn.

**2. Vagabund** Zeig her, was du hast!

**3. Vagabund** Mein Beutel ist leer.

**1. Vagabund** Meiner hat Hunger.

**2. Vagabund** Und meiner ein Loch.

**1. Vagabund** Schlechte Zeiten. Magere Zeiten für ein ehrbares Handwerk – für Leute, die noch ehrlich stehlen wollen.

**3. Vagabund** Halt's Maul! Da kommt wer.

**2. Vagabund** Mach das Licht aus!

**1. Vagabund** Vielleicht läuft uns noch was ins Garn.

(Der Bauer und die Wächter gehen vorbei)

**1. Vagabund** Wo nichts ist, hat noch keiner was gefunden.

**2. Vagabund** Den leeren Beutel schätze ich nicht.

### Funfte Szene

**König** Du also, du bist die 'Kluge'; des Bauern Tochter; seine kluge Tochter! So klug bist du, daß du mit deiner flinken Zunge dir – einen Strick um den Hals geredet hast. Nun siehst du wohl, deine Rede war kein guter Rat. Die hat dich mir ins Garn gebracht. Nun lös dich, bist du klug. Bist du die Kluge, lös dich frei!
(er trinkt)
Drei Rätsel, Kluge, sollst du raten. Mit dreien rätst du dich frei. Errätst du es nicht, bist du verraten!

**Kluge** Nenn mir die Rätsel, König. Deine Rätsel, König, will ich raten.

**König** Es kam ein Gast von ungefähr nicht geritten, nicht gegangen, nicht geflogen

daher. Und als er in das Wirtshaus kam, da fiel das Haus zum Fenster hinaus.

**Kluge** Der Gast, der konnte nicht anders kommen – ein Fisch ist immer nur geschwommen. Des Fischers Netz, das war das Haus. Der Fischer zog das Netz heraus, da fiel das Wasser zum Garne hinaus.

**König** Der Fisch im Netz! Das hast du gut getroffen! Von dreien bleiben zweie noch – zwei Rätsel, Kluge, zweie bleiben offen. Es ist ein Vogel aus Elfenbein. Der springt landab, landauf, landein. Er friß den Müller samt Mühlenstein, Haus und Hof und den Bauern noch obendrein.

**Kluge** Ich kenne den Vogel aus Elfenbein – der springt landab, landauf, landein. Der Würfel ist's. Das Würfelspiel hat manchen schon betrogen.

**König** Die klügste Henne hat am Ende doch der Fuchs. Zweimalen tätst du mir entschlüpfen. Das letzte Netz, das will ich besser knüpfen. Es floß ein Mühlenstein auf dem Wasser. Da saßen drei Männer drauf. Der eine war blind, der andere lahm; der dritte nackt – so nackt, daß es knackt. Der blinde Blinde sah einen Hasen. Der Lahme – der lief ihm nach und packt ihn. Der Nackte steckt ihn in die Tasche.

**Kluge** Der Taube – der hört es? Der Stumme sagt's weiter? Was nicht sein kann, nicht wird noch war – ist eine Lüge.

**König** Auf das Haar hast du es getroffen! Sonnenklar, erraten hast du alle drei!

**Kluge** Mit dreien löste ich mich frei.

**König** Höre zu. Weil du so klug bist, und weil du mir gefällst, macht dich der König zu seiner Frau.

**Kluge** Dann gibst du auch den Vater wieder frei?

**König** Den laß ich laufen. Der König feiert.

*VORHANG*

# *Teacher's Guide to* Utopie: *eine Geschichte aus dem 15. Jahrhundert für die Siebte Klasse mit Übungen*

## The commissioning of *Utopie*

In March 1992 a small group of language teachers from different Waldorf schools in Britain met in London at the request of the Steiner Schools Fellowship. We had been asked to suggest ways in which language teaching could be improved. Three main proposals were put forward, one of which was for a middle school text to provide a point of reference for those classes – and they seemed to be in the majority – which had experienced interruptions in their language instruction. Frequent changes of teacher were not uncommon, and it was reported that often neither the teacher nor the pupils had anything by which to measure their progress. In such cases it was thought that, since the style and content of available courses were largely unsuitable, it would be worthwhile producing one ourselves. As I was coming to the end of Class VIII and therefore due for sabbatical leave, the task came my way.

## Control over the Sprachnetz

Teaching a foreign language in the classroom is a radically different activity from that of teaching it within the milieu in which the language concerned is the everyday medium of communication. It is also radically different from giving instruction about the mother tongue. In both these instances

one can aim at fostering a direct relationship between the pupil and the genius of the language being taught. When teaching, say, German or French in an English-speaking country, however, it is the teacher who endeavours to emulate that genius. If one considers that the genius of a language is a being of archangelic rank, the impossibility of ever fulfilling the role to satisfaction becomes clear.

Furthermore, any expectation that the repetition of songs and rhymes in the foreign tongue in the early stages will of itself provide a link with the spirit of the language is unwarranted. For the average English-speaking child the only link with the genius of the language is the teacher. He or she is responsible for creating what can only be an artificial language environment, all parts of which must be consciously introduced to the children in such a way that they can feel at home in it.

For instance, we must keep a record of all words and phrases we use in the classroom. As 'substitute language spirits' we must try as far as possible to hold within our consciousness the whole of the 'language environment' or 'speech-net' available to any particular class. We must constantly work to extend this 'net' in a methodical way, yet so as to simulate for the children the natural acquisition of fluency and familiarity.

It may be deduced from this that any reading material given to the pupils in the early years should be based on the vocabulary and usage the teacher has made them familiar with. Since only the teacher concerned can know this, it is important that children should have the same teacher throughout. However, this is rarely the case. Consequently, compromise becomes inevitable, and one such is obviously to use a text compiled by someone else. But whatever text we choose, we can still strive to maintain control over the body of language we are introducing the pupils to. We can ensure that, before they begin reading, they have already acquired some familiarity with a sufficient number of the words and phrases they are about to meet. To facilitate this process each chapter is accompanied

by a vocabulary divided into two sections. Section A contains those common words which should become part of the class 'Sprachnetz' before the text itself is introduced.

## The choice of theme

Sir Thomas More wrote his little book *Utopia* at the turn of the 16th century, just a few years after Columbus had discovered America in 1492. The Age of Discovery and the ideas inspiring the Renaissance are topics studied by pupils in their 7th year at a Steiner school. The awakening of idealism and an unconscious desire to reach beyond the familiar bounds are catered for by another important Main Lesson at this stage: *'Wish, Wonder and Surprise'* is the usual title for the Class VII English study. These factors determined the choice of theme for the accompanying German text.

More's book is largely an account by the fictional character Raphael Hythloday of his experiences on the island of Utopia. This provides an opportunity both to criticise the Europe of the day and to present the Renaissance philosopher's ideal of what society should be like. A few features of More's Utopia have been singled out for inclusion in the present narrative, which is only loosely based on the original. Some of the ideas encountered here may have cropped up already in the English main lesson. The absence of money, for instance, (2. Kapitel) or the giving of surplus food to the poor (6. Kapitel) might feature in the pupils' own descriptions of an ideal world. More problematic, perhaps, will be other aspects of Utopia, such as the absence of personal property and the regulations governing family size. (3. Kapitel).

It is generally advantageous if the language lesson can draw on what has been developed during the main lesson, and by adopting a theme from the Class VII curriculum we hope to have facilitated this connection. The most favourable time to introduce the book would be just after the class-teacher has discussed the Renaissance Period and – perhaps at the German teacher's request – said something about Sir Thomas

More's *Utopia*.

Although presented very simply through what Raphael observes around him, the thoughts contained in the seven chapters of Utopie are of lasting concern: the role of money, the individual and the community, crime and punishment etc. -and are such as can grow and develop throughout life.

The decision to use German throughout was determined by two considerations. As much as possible of the German lesson should be conducted in that language, and once the concepts and terminology have been established it is just as easy for the pupils to respond to *'geht zur Seite achtzehn'* or *'wo ist das Akkusativobjekt?'* as to the English equivalents. The second factor is related to the increased expectations of children reaching 12 and 13. This can be illustrated by comparing the Class VI physics main lesson with the way the same subject is approached in the following year. The Class VI pupils are perfectly satisfied with the simplest of apparatus and the most straightforward observations. In Class VII they progress to more 'serious stuff' – mechanics, insulating materials, the electric cell etc. It was thought, therefore, that a book all in German would appeal to the enhanced ambitions of this age-group.

## The exercises

The exercises which follow each narrative section fall into three categories:

Comprehension questions related to the text.
Questions of a more general nature.
Grammar exercises.

Many of the grammar exercises presuppose the fulfilment of two preconditions:

That the English equivalent of the grammar involved is already familiar to the pupils.
That the pupils have several years of German behind them, so that, as Rudolf Steiner puts it, 'conscious gram-

mar' can come out of 'unconscious practice of grammar.'

The large number of exercises is designed to allow selection. It is possible, for instance, to concentrate on the reading passages and related comprehension exercises and to leave the grammar questions until a second reading – or omit them if the class has insufficient background knowledge.

In cases where the grammar being worked with is still unfamiliar, it is advisable to first work orally and elicit examples from the pupils themselves, as suggested by Rudolf Steiner in Lecture 9 of the 'Practical Courses'. The grammar exercises given here are designed as a record of progress rather than as a means of achieving it.

The prominence of geographical questions is intended to reflect what the children will have experienced during the main lessons. Not only will the class have studied several nearby countries in Class VI, but in class VII they will follow the Portuguese explorers to the southern hemisphere and round the Cape to India, besides learning about Christopher Columbus and about other voyages of discovery round the globe.

## Introducing the text

It is much easier to teach a class a poem if one has learnt it oneself first, and, similarly, one can more effectively use a text which one has already made oneself familiar with. It is also advisable to explain to the children the general content before presenting them with it, and to deal with likely problems before they arise. The key words and phrases should have been made familiar through frequent repetition. Studies have shown that 14 'exposures' are necessary for a word to become part of a class's vocabulary) and enough given for many children to find one or two of the exercises easy. It is advisable to alternate an easy exercise with one the class might find requires more effort. It is not necessary to follow the order given, nor to cover all the material, but rather to establish a rhythm which fits the particular class. At the very beginning

it might be as well to restrict the use of the book to even a partial reading of the narrative and, on starting the exercises, to just one easy one.

The origin of the *'Einleitung'* is as follows. On beginning my lesson with a particular Class VII I found a large relief map of Europe on an easel beside the blackboard. The pupils had made it the previous year, as part of their work during a geography main-lesson. Seizing the opportunity, I asked the class to look at it:

'Seht, bitte, die Landkarte an! Hier ist Island. Island ist eine Insel – die ist von Wasser rings umgeben. Hier ist Italien. Italien ist eine Halbinsel – dreiviertel von Wasser umgeben. Ist Spanien rings von Wasser umgeben? Nein, Spanien ist keine Insel. Spanien ist eine Halbinsel. Ist Griechenland eine Halbinsel? ... etc.' This provided an easy introduction to the island theme and has been included here because map-making is a common experience among pupils of this age at a Steiner school.

## Emphasising the spoken word

It is essentially through the sounds of the spoken word that one feels one's way into the 'gesture' of a language. One of the main aims in teaching a foreign language is to develop the faculty for experiencing this different gesture towards the world, so that as far as possible we endeavour to present the spoken word before the written word. This pattern can be followed also when introducing a reading passage. After explaining the content and clearing away likely obstacles to comprehension, the teacher can ask the class to simply listen while he or she reads the passage. Then: 'What have you understood?' Depending on the ability of the class one may be happy to receive answers in English, or one may encourage them to be in German. But look pleased at even the smallest sign that something has been grasped. There should be no need to go through the text translating everything, although here and there things may need to be explained in English. It

is important that the children do not get the feeling of being bogged down, so, although each chapter's narrative should be read several times and constantly returned to in question-and-answer sessions and when hunting for parts of speech, one should be sensitive to the moment when they are feeling the need to move on.

## Introducing the exercises

As far as possible work with them orally at first. To do this it helps if one writes up some of the exercises, or parts of them, on the board. Pupils can be asked to come up and write answers on the board. Before tackling the arithmetic questions, one needs to ensure that the pupils are able to count and do simple calculations in the foreign language. As with all the exercises the children should only be asked to do them once they are likely to be more or less successful.

## Grammatical terms

If the pupils are not familiar with grammatical terms in German, they should be led through the initial exercises slowly. Chapter I presents examples in German of a) parts of speech b) three of the tenses and c) the four cases. If the terminology is new it would be confusing to try them all at once. And if the grammatical material itself is unfamiliar to the pupils, one might need to spend several weeks laying the foundations before attempting any of the exercises given here. There are often several German words for any one part of speech. In general the more descriptive term has been chosen for example, *'Umstandswort'* in preference to *'Adverb'*. In one case several words appear in the exercises: *'Verb'*, *'Tätigkeitswort'* and *'Zeitwort'*! With regard to the tenses, the Latinised terminology is used, although occasionally in conjunction with Martin Tittman's – *strömende Vergangenheit* etc., since these may well be used by some Steiner teachers.

## Dictation

Dictations can be selected from the narrative passage just before moving on to the next. The more familiar the pupils have become with the material, the more likely they are to produce a correct dictation, which will increase both their confidence and responsiveness.

## Notes

### Ex. 1, p.15

The purpose of this exercise is not primarily to teach the pupils about various currencies. Rather it assumes they already know most of the information required and will enjoy demonstrating it. The aim is to practise a) word order b) the names of different countries and c) to direct attention to the odd ones out (eg. *in der Schweiz*). For these reasons the children should use the whole sentence in their answer.

### Ex. 3, p.42

The names required are: Abraham Lincoln and James Cook.

### *Satzbilder*, p.58

The narrative now contains more complex sentences and this type of exercise focuses attention on their composition. The use of diagrammatic forms (although not specifically the ones used here) to illustrate how the clauses of a sentence interrelate was recommended to teachers in several educational courses, and it is assumed that the class has come across the practice before. If not, this and subsequent similar exercises would be best left until the children have had some practice with it in English.
Form a) represents a subordinate clause (the smaller arrow) preceding a main clause. It illustrates sentence number 2.
Form b) has two subordinate clauses preceding the main clause.

Form c) has the main clause first.
Form d) represents sentence number 3, in which a subordinate clause precedes two conjoined main clauses.

Such patterns are likely to be far more effective if done in colour on the board, where one can perhaps produce something a little more imaginative that the rather prosaic arrows used here.

### The riddle (p.55)

The answer is: '*eine Kirsche*' (a clue is provided on p. 65)

### *Interpunktion* (p.58)

Punctuation exercises of this kind are likely to be familiar to the children already through their work in English. The first step is to establish the sense of the whole passage by reading it through. If one has time it is more effective if one writes the passage on the board beforehand. One can then ask for volunteers to read, indicating by their pauses where the full-stops and commas should be. Perhaps in the following lesson the pupils can be asked to do the exercise on their own in their exercise books.

### *Des Einen Tod ist des Andern Brot*

This dialogue is given as:

a) an instance of the humorous use to which a knowledge of the temperaments can be put, and

b) an opportunity to focus attention on the use of the future and the subjunctive.

### Strong verbs used in *Utopie*

| | |
|---|---|
| abfahren | anhören |
| abschreiben | ankommen |
| anfangen | ansehen |

aussehen
aussteigen
beginnen
bekommen
beschreiben
betreffen
bleiben
bringen
denken
dürfen
entscheiden
entsprechen
erfahren
erhalten
erleiden
essen
fahren
finden
fließen
folgen
fortfahren
geben
gefallen
gehen
geschehen
gleichen
gleiten
halten
heißen
helfen
kennen
kommen
lassen
laufen
lesen
liegen
mögen
müssen
nehmen
rufen
tragen
treiben
treten
tun
schreiben
schwimmen
sehen
sein
sitzen
sollen
spazierengehen
sprechen
springen
stehen
steigen
umziehen
verbringen
vergessen
verlassen
verlaufen
verstehen
wenden (sich)
wissen
wollen
ziehen

**Weak verbs**

absondern
antworten
arbeiten
bauen

beantworten
bedeuten
begleiten
begrüßen
beklagen (sich)
bemerken
berichten
bestellen
besuchen
bewundern
bezahlen
bilden
brauchen
danken
einschiffen (sich)
emporragen
entdecken
entfernen (sich)
entschuldigen
entspannen (sich)
erblicken
ergänzen
erklären
erreichen
ersetzen
erzählen
fehlen
fragen
füllen
gehören
gelangen
glauben
haben
handeln
hören
kaufen
kennen
korrigieren
kosten
lachen
legen
lernen
lösen
machen
murmeln
nähern (sich)
öffnen
plaudern
produzieren
reden
reisen
sagen
schenken
schmecken
segeln
setzen (sich)
spielen
stellen
strömen
transportieren
verkaufen
versetzen
versichern
vorstellen
übernachten
überspannen
umarmen
wehen
winken
wohnen
zählen
zeigen
zurückkehren

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## Useful sources of material

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*Sprachspiele für Kinder*, Alfred Baur. Eine heitere Hilfe zum richtigen Reden. J. Ch. Mellinger Verlag, Stuttgart, 1988

### French:

*1000 Chants*, choisis par Jean Edel Berthier, Les Presses d'Ile de France, 1975

*Poésies Textes et Chansons pour les classes moyennes des Écoles Waldorf*, Bund der Freien Waldorfschulen, Libanonstr. 3. D-7000 Stuttgart 1

*Recueil de Poèmes, Chants, Jeux et Comptines pour les 4 premières classes des Écoles Waldorf*, Bund der Freien Waldorfschulen, Libanonstr. 3 D-7000 Stuttgart

## Readers

### German:

*Anekdoten und Erzählungen*, retold and edited by Peter Hagboldt, D. C. Heath and Company, Boston. (Class V or VI)

*Durch das Jahr*, Uta Taylor, Bund der Freien Waldorfschulen, Stuttgart (Classes VI and VII)

*Kaspar Hauser*, J. G. F. Como, Macmillan St. Martin's Press. (Class VIII or IX)

*Lotte soll nicht sterben*, Siegfried Lenz, E. R. (Class VI or VII)

*Mein Onkel Franz*, Erich Kästner, E. R. (Class VII or VIII)

*Sonne, Wind und Regenbogen*, Uta Taylor, Bund der Freien Waldorfschulen, Stuttgart (Klassen IV und V)

*Utopie, eine Geschichte aus dem 15 Jahrhundert für die siebte Klasse mit Übungen*, Hawthorn Press, 1995

*Zwölf Erzählungen*, Bell & Son Ltd. (Class V or VI)

### French:

*La Claire Fontaine*, livre de lecture française, composé par Dagmar Fink, Bund der Freien Waldorfschulen, Stuttgart. (3 volumes, Classes IV to VIII)

*Crin Blanc*, René Guillot, Nelson (Class VIII or IX)

*Jacquelin, ou le Petit Marchand de Fagots*, Alain Denjean, Pädagogische Forschungsstelle beim Bund der Freien Waldorfschulen, Stuttgart, 1985 (Class VIII or IX)

*Le Petit Prince*, Antoine de Saint-Exupéry, Folio Junior, Gallimard (Class VII or VIII)

*Les Misérables*, Textes en Français, Hachette (Class VIII or IX)

### Further reading material in German but needing to be adapted

Monika Michels-MacGovern, who also helped compile the syllabus suggestions, has found that when ruthlessly adapted, the following were well received:

**Class V:**
Hans Fallada, *Gigi und Lumpi*, from Hans Fallada, *Hoppelpoppel, wo bist du? Kindergeschichten*, Reclam Verlag, Stuttgart, 1985

**Class V or VI:**
Peter Härtling, *Ben liebt Anna*, Beltz Verlag, Weinheim und Basel, 1986

**Class VI or VII:**
Siegfried Lenz, *Lotte soll nicht sterben*

**Class VII:**
Peter Bichsel, *Ein Tisch ist ein Tisch*, from Peter Bichsel, *Kindergeschichten*,Verlag Hermann Luchterhand, Neuwied und Berlin, 1969

## Utopie: Eine Geschichte aus dem 15 Jahrhundert für die Siebte Klasse mit Übungen

*Utopie* is a German language text book for classroom use. The theme relates to the Renaissance and is intended for students from Classes VII to VIII. The narrative is based on Sir Thomas More's *Utopia* (1516) and relates the experiences of its central character Raphael among the inhabitants of the strange island. Each chapter touches lightly on some thought-provoking issue, such as crime and punishment, wealth and poverty. The Class VII English Main Lesson *Wish, Wonder and Surprise* is likely to have already introduced some of these themes, so that an attempt can now be made to discuss them in German. However, *Utopie* is itself not so much concerned with a discussion of social questions as with describing Raphael's encounter with the Utopian islanders, whose unfamiliar ways occasion in him surprise, wonder and, eventually, the wish to inform the people of his native Europe about them.

Each of the seven narrative sections is followed by a wide variety of exercises from which a selection can be made to suit a particular class. Questions on the text and on geography related to the Age of Discovery are followed by punctuation and grammar exercises for those with the relevant experience. Each chapter ends with a poem connected with the *Wish, Wonder and Surprise* theme, suggestions for an essay and a German-English vocabulary list.

As additional material of a different nature, at the back of the volume there is a humorous dialogue, together with a tried and tested comedy.

### *Orders*

*Utopie* can be ordered form your bookshop or direct from Hawthorn Press *well in time* for the new school year!

Hawthorn Press, Hawthorn House, 1 Lansdown Lane,
Lansdown, Stroud, Glos., United Kingdom, GL5 1BJ
Telephone 01453 757040; Fax 01453 751138

## Other books relevant to Rudolf Steiner education

*All Year Round*, A. Druitt, C. Fynes-Clinton, M. Rowling
*Battle for the Soul*, B. Lievegoed
*Between Form and Freedom*, B. Staley
*Creative Form Drawing 1*, R. Kutzli
*Creative Form Drawing 2*, R. Kutzli
*Creative Form Drawing 3*, R. Kutzli
*Children's Year*, S. Cooper, C. Fynes-Clinton, M. Rowling
*Child's Play 3*, W. van Haren, R. Kischnick
*Developing Communities*, B. Lievegoed
*Doctor Knickerbocker and other Poems*, J. Grell
*Drawing and Painting in Steiner Schools*, M. Jünemann
*Fal*, P. Patterson
*Festivals, Family and Food*, D. Carey, J. Large
*Festivals Together*, J. Large
*Hope, Evolution and Change*, J. Davy
*Incarnating Child*, J. Salter
*Lifeways*, G. Davy, B. Voors
*Lighting Fires*, J. Smit
*Listening Ear*, A. McAllen
*Man on the Threshold*, B. Lievegoed
*Music for Young Children*, R. Jacobs
*Other Wise Man*, H. van Dyck
*Origin and Development of Language*, R. Wilkinson
*Parenting for a Healthy Future*, D. Coplen
*Personal & Social Transformation*, J. Smit
*Renewing Education*, F. Edmunds
*Rudolf Steiner*, R. Lissau
*Rudolf Steiner on Education*, R. Wilkinson
*Sing Me the Creation*, P. Matthews
*Sleep*, A. McAllen
*Twelve Senses*, A. Soesman
*Utopie*, M. Stott, Autumn 1994
*Vision in Action*, C. Schaefer, T. Voors
*Voyage through Childhood*, E. Frommer
*Who's Bringing Them Up?* M. Large

# FOREIGN LANGUAGE TEACHING IN RUDOLF STEINER SCHOOLS

## Guidelines for class teachers and language teachers.

## Utopie: a teachers' guide.

Michael Stott has a doctorate and taught modern languages at the University of Lancaster and in New Zealand. He has taught two Classes as a lower school teacher and currently is a specialist languages teacher at Wynstones School, Gloucester. He lectures part-time at the University of Plymouth on the Rudolf Steiner Degree programme.

This book is for foreign language teachers interested in the approaches used in Steiner schools, and also class teachers who teach foreign languages. It arose from discussions about language teaching problems stemming from the shortage of qualified language teachers, and the lack of training opportunities. It offers practical help and resources to use.

The result of the co-operative efforts of a group of teachers, *Foreign Language Teaching in Rudolf Steiner Schools* is strengthened by analysed lesson transcripts and by plays as examples to use and work with. There is a set of guidance notes for *Utopie*, an introductory German text book written especially for Class VII.

Contents: the why, what and how of foreign language lessons; lesson structure and composition; examples of lesson plans; vocabulary; approaching grammar; suggestions for teaching, such as ideas on terminology, reading, insisting on complete sentences and introducing poems; syllabus indications and attainment standards for Classes I to VIII; eight German and French plays; *Utopie*, a teachers' guide.

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